



THE SWAN EDITION OF  
SHAKESPEARE'S PLAYS.

RICHARD II.

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## LIFE OF SHAKESPEARE.

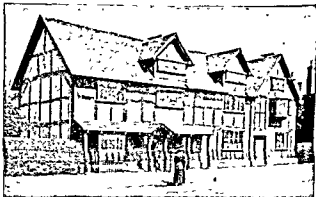
WILLIAM SHAKESPEARE was born on 22nd or 23rd April, 1564, in the pleasant old country town of Stratford-on-Avon. The name Shakespeare is found pretty frequently in the records of the towns and villages of Warwickshire during the sixteenth century, but not in those of Stratford itself. John Shakespeare, the father of the poet, was the first of the name to settle in the town, and he came thither in 1550 or 1551, from Snitterfield, a village about four miles away to the north-east, where his father Richard was a farmer. John Shakespeare is said to have been a glover, but it appears probable that he also traded in cattle and agricultural produce. He prospered in trade, and in 1557 married Mary Arden, the daughter and heiress of a wealthy yeoman of Wilmeccote, a village a few miles away to the north west. In 1556 he bought a house and garden in Henley Street, and a house with a garden and croft in Greenhill Street. In one of these the future poet was born. Both houses are still standing, and are preserved as a Shakespearean museum.

Little is known of Shakespeare's childhood, but in 1568, while John Shakespeare was bailiff of Stratford, the Queen's Players came to the town and received a licence to play. The same thing happened next year, and no doubt the child of five was there with open eyes to see. At seven years of age he was sent to the Free Grammar School of the Holy Cross, a few streets away from his father's house, and it is thought probable that in *Love's Labour's Lost*, his earliest play, he has portrayed in the character of the pedantic but



not unkindly Holofernes the schoolmaster of his own early days.

John Shakespeare's fortunes, which were at their height in 1564, when he was chief magistrate, began to decline some few years later. In 1578-9 he was obliged to part with his wife's property in Wilmercote and Snitterfield, and in 1586, after being painfully pressed by creditors, he was deprived of his alderman's gown. These troubles probably cut short Shakespeare's school life, and at the age of about

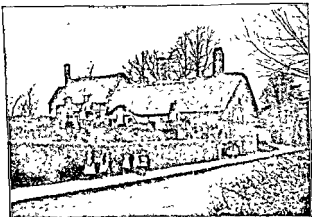


THE HOUSE IN WHICH SHAKESPEARE WAS BORN.

thirteen he joined his father in the support of the family, there being four or five younger children.

A few years later, in 1582, Shakespeare married Anne Hathaway, the daughter of a "husbandman" of Shottery, a hamlet just outside Stratford, to the west. The marriage was a hasty one, the bride was eight years older than the youthful bridegroom, and there are grounds for thinking that the match was repented of. A daughter, Susannah, was born in 1583, and a son and daughter, twins, Hamnet and

Judith, in 1585. At about this time, 1585, Shakespeare left Stratford and came to London, and for eleven years his family saw little or nothing of him. Tradition gives as the reason for this hasty leaving, a poaching adventure in the woods of Charlecote, a few miles up the Avon, and there is little doubt that in the character of Justice Shallow in *Any Henry IV* and in the *Merry Wives of Windsor*, Shakespeare



ANNE HATHAWAY'S COTTAGE.

pokes fun at the pompous and not overwise Sir Thomas Lucy of Charlecote.

When Shakespeare came to London there were two theatres only, The Theatre and the Curtain, both without the city walls, in Shoreditch. To one of these he appears to have become speedily attached in some humble capacity, but before long he rose to be an actor of repute, and at Christmas, 1594, he joined Burbage and Kemp, the Garrick and Grimaldi of the time, in playing before the queen at

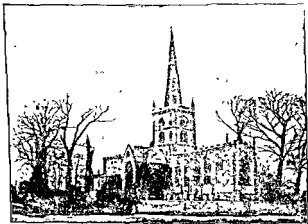
Greenwich Palace In 1599 a larger theatre, the Globe was built at Bankside, in Southwark, and there Shakespeare was both actor and part owner, and derived a large revenue therefrom.

Shakespeare's earliest dramatic work was almost certainly *Love's Labour's Lost*, and it is thought to have been written about 1591. It gives a lively picture of the manners of the fashionable gentlemen of the time, especially of their affectation in speech, the "Euphuism" on which they so much prided themselves. Side by side with this there are amusing pictures of rustic life and manners, such as Shakespeare remembered them at Stratford. The *Comedy of Errors* and the *Two Gentlemen of Verona* were not much later; and the two beautiful plays, *A Midsummer-Night's Dream* and *Romeo and Juliet*, are also thought to belong to this early time.

At about the same time Shakespeare appears to have been employed by theatrical managers in recasting old plays, and, working either alone or perhaps in conjunction with Marlowe, he produced what we now have as the three parts of *King Henry VI*. The plays of *Richard III.* and *Richard II.*, which followed soon after, bear many traces of the influence of Marlowe. In 1593 Shakespeare published the poem *Venus and Adonis*, dedicating it to the Earl of Southampton, a rich young nobleman of Elizabeth's court, who was one of the chief patrons of learning. In the following year he dedicated to him the poem *The Rape of Lucrece*, with language of extreme devotion. "The love I dedicate to your lordship is without end. What I have done is yours, what I have to do is yours." The earl became his warm friend and patron, and is said to have given him a thousand pounds on one occasion to enable him to complete a purchase.

In 1596 Shakespeare's son Hamnet died, and then, if not before, the poet revisited his native town. From this time his father's pecuniary troubles ceased. Application was made to the Heralds' Court for a coat of arms, and this was

granted in 1599. In 1597 the poet bought New Place, the largest house in Stratford, a few years later he bought more than a hundred acres of land near the town, and made also a valuable investment in the town tithes. Meanwhile his success in London as a dramatist was becoming ever more secure. His early plays were like those of other men but better, but now he produced plays of greater power and



TRINITY CHURCH, STRATFORD-ON AVON, IN WHICH SHAKESPEARE  
WAS BURIED.

greater originality. *King John*, with its indignant protests against papal aggression, appeared about 1595, and the two parts of *King Henry IV* a year or two later. In *Henry IV* appeared the inimitable Falstaff, who so delighted the queen that she commanded Shakespeare to show the fat knight in love and to this command, we are told, we owe the play of the *Merry Wives of Windsor*. *King Henry V* appeared about 1599, and with it Shakespeare closed his noble series

of plays from English history, for *Henry VII.*, which appeared later, is only in part his work.

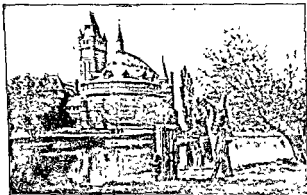
To this same period, the closing years of the century, belong some of the most charming of Shakespeare's comedies: *Much Ado about Nothing*, *As You Like It*, *Twelfth Night*, and *All's Well that Ends Well*. The woodland scenery in *As You Like It* seems to be an idealised picture of the Warwickshire woods, through which the poet roved in his youth. Before the close of the century, and perhaps as early as 1593 or 1594, we must place all, or nearly all of the *Sonnets*. These beautiful little poems have been thought to enshrine the secrets of the poet's life, that in them Shakespeare "unlocked his heart". But it seems probable that they are like the dramas—works of the imagination only, and that it is the genius of the poet which has given them their intense reality. Many of them are undoubtedly in praise of Shakespeare's patron—the young and unmarried Southampton—and it is possible that in a few of them the poet may have given glimpses of himself.

With the new century Shakespeare put forth a series of tragedies, the noblest creations of his genius, but also the most sombre and terrible: *Julius Cæsar*, *Hamlet*, *Othello*, *Macbeth*, *Lear*, *Coriolanus*, and others. Nowhere is the cruel irony of fate and the vanity of human wishes more vividly shown than in these plays, and it has been thought that they reflect the poet's own feeling of life-weariness, and of man's inability to grapple with and solve the deep problems of human life.

But this period of gloom passed, and the latest group of plays, *Cymbeline*, *The Tempest*, and *A Winter's Tale*, are suffused with a mild sunshine, which is in strong contrast with the darkness and terror of *Lear* and *Hamlet* and *Macbeth*. In these latest plays the poet draws beautiful pictures of forgiveness of cruel wrongs; of reconciliations after long estrangements, and of reunions of scattered families. Imogen

in *Cymbeline* and Miranda in *The Tempest* are two of Shakespeare's most perfect pictures of womanhood, and nothing can excel the beauty of the scenes in *The Winter's Tale*, in which Perdita with her flowers appears.

*The Winter's Tale* and *The Tempest* were written about 1610 or 1611, and by that date, if not earlier, Shakespeare had retired from the stage and had settled in his native town for the evening of his life. He had bought, some ten or twelve



THE SHAKESPEARE "MEMORIAL" AT STRATFORD-ON-AVON.

years earlier, New Place, the ruined mansion of Sir Hugh Clopton, one of the early benefactors of the town, and had the building thoroughly restored, and planted in the garden the famous mulberry tree which lived on into the middle of the next century. The house no longer stands, but its site and the garden have been acquired for the nation. Within a few yards of New Place stood the Guild Chapel of the Holy Cross and the Guild Grammar School, where forty years earlier the poet had received his first lessons, while a

little farther away the noble and spacious church of the Holy Trinity rose among the trees by the river's bank. Outside the town and at no great distance was Wilmeccote where his mother had passed her young days, and Charlecote where a grandson of his old enemy was now the lord of the manor.

After resting in this quiet place for some five or six years with his wife and daughters and a little grand-daughter, the poet passed away on his fifty-third birthday, 23rd April, 1616.

**Date of the Play of "Richard II."** This play was probably written sometime between 1593 and 1597; but the exact date is not known. It deals with matters which occurred during the two closing years of the reign of Richard II. Shakespeare appears to have derived his materials mainly from the *Chronicles of England, Scotland and Ireland*, by Holinshed, who died about 1580. Some of the facts may however have been obtained from one or two older plays of *Richard II.* which were known in Shakespeare's time, but have since been lost.

It is generally considered that this play was one of Shakespeare's earlier works, and in proof of this reference is made to the second edition of Daniel's *Poetical History of the Civil Wars*, published in 1595, which contains modifications apparently suggested by the play of *Richard II.* Reliance is also placed upon the following points:—

I. The large number of rhyming lines in the play—much fewer in Shakespeare's later plays.

II. The frequency of punning plays upon words, exaggerated figures of speech, etc., which generally characterise an immature writer.

The play was first published anonymously in small quarto form under the following title: "The | tragedie of King Ri | chard the Se | cond | as it hath beene publihely acted | by  
'e right Honourable the Lord Chamberlaine his ser | uants |  
LONDON | Printed by Valentine Simmes for Andrew Wise.

and | are to be sold at his shop in Paulo's Church Yard at |  
the Signe of the Angel | 1597 ,".

The name of the author, "William Shakespeare," was printed in the second edition, which appeared in 1598.

A third edition was published in 1609 "with new additions of the Parlia | ment scene, and the deposing | of King Richard | as it hath been lately acted by the Kings Maesties Seruantes at the Globe ". "New additions" represent Act iv. Sc. 1, lines 155 to 319 inclusive. These lines were probably in Shakespeare's original manuscript, but omitted from the first and second editions owing to these having been printed from a copy prepared specially for acting, and having several passages struck out with a view to shortening the performance.

**Historical Introduction.** Although, as previously stated, the actual period of the play extends only from January, 1398—the date of the quarrel scene in Act i.—to the deposition of Richard in September, 1399, we from time to time obtain glimpses of previous events in his reign, which began under circumstances of considerable promise in 1377 when, as a boy of eleven, he succeeded his grandfather, Edward III.

In the grave period of Wat Tyler's Rebellion young Richard showed himself both resourceful and brave, but the promise thus given was not justified by his subsequent conduct, owing largely, it would seem, to the manner in which he allowed himself to be beguiled to his ruin by the flattery of wicked favourites. They encouraged him in extravagance, vicious conduct, and despotic rule, whereby he impoverished his exchequer, and made himself odious, not only to his people, but also to his nearest relatives.

His attempts to rid himself of his foes by imprisonment, banishment, and assassination, served merely to foment the hatred against him, and to hasten his downfall, which followed as the immediate consequence of his banishment of Bolingbroke (Henry of Lancaster), ostensibly on account of





a Thomas Mowbray Duke of Nor-  
 folk. He had previously ac-  
 cepted at Shrewsbury in 1455 and the  
 King a High Court of Chivalry to be  
 held thereupon challenges being  
 at and the king decrees that the  
 be decided at Coventry upon 24  
 September

up to a room in the Duke of Lancaster's Palace, near the Strand, London, and appeal of the Duchess of Gloucester's murderers of her husband Thomas he was accused of treason by Thomas be of Albemarle furnished to Calvert in 1707 (the year before the commencement written in Act of the play).

[illegible]

**THE UNIVERSITY OF CHICAGO**

against whom the Commons undoubtedly bore great and private hatred".

The Earl of Northumberland was the grandson of Baron Percy of Alnwick, who distinguished himself at the battle of Crécy.

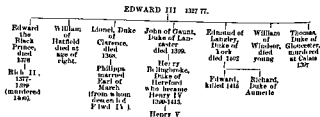
Henry Percy, surnamed "Hotspur," became famous in the reign of Henry IV.

The Queen—Isabel of Valois, eldest daughter of Charles VI. of France—was the second wife of Richard II. She was only ten years old when Richard married her in 1396.

The Duchess of York—Joan Holland, daughter of the Earl of Kent—was likewise the second wife of Edmund Duke of York, and was not, as might be inferred from the play, the mother of the Duke of Aumerle.

The Duchess of Gloucester—widow of Thomas Woodstock, Duke of Gloucester—was Eleanor de Bohun, daughter of the Earl of Hereford.

The following Table shows the relationships of some of the chief characters in the play to Edward III. and Richard:—



It should be noted that all the persons introduced by Shakespeare into this play are real characters in the history of the period, and that the narrative is so closely copied from Holinshed's Chronicles that quotations from them read almost like a prose version of the play.

**Synopsis of the Play.** Act I. Scene 1 opens in a room in the palace at London (or, according to Holinshed, at Windsor Castle). Henry Bolingbroke attends with his father,

John of Gaunt, to accuse Thomas Mowbray, Duke of Norfolk, of dishonesty and treason. He had previously accused him at the Parliament at Shrewsbury in 1396, and the matter had been referred to a High Court of Chivalry to be held at Windsor. Norfolk thereupon challenges Bolingbroke to mortal combat, and the king decrees that the wager of battle shall be decided at Coventry upon St Lambert's day (17th September).

Scene 2 introduces us to a room in the Duke of Lancaster's palace (the *Savoy*, near the Strand, London), and describes the pathetic appeal of the Duchess of Gloucester for vengeance upon the murderers of her husband, Thomas, Duke of Gloucester, who was accused of treason by Thomas Mowbray and the Duke of Albermarle, banished to Calais, and there murdered in 1397 (the year before the commencement of the events described in Act 1 of the play).

Scene 3 transports us to Gosford Green near Coventry, where all arrangements have been made for the combat. The king takes his seat on a throne to the accompaniment of a flourish of trumpets. The combatants then enter the lists, in turn proclaim the justice of their quarrel and prepare for mortal strife. The trumpets sound the charge, and the champions couch their lances ready for the onset, when the fickle king throws down his warlike (or truncheon) as a signal for the fight to cease. He then deliberates with his attendant lords, and pronounces sentence of banishment against Norfolk for life, and Bolingbroke for ten years, which latter sentence he subsequently reduces to six. Gaunt's parting advice to his son is worthy of most careful attention.

Scene 4 describes a conversation between Richard and three of his favourites in his palace. It closes with a speech by Richard respecting the illness of John of Gaunt, in which Shakespeare makes him declare his utter heartlessness and greed.

Act II. Scene 1 introduces us to a room in Ely House,

in which John of Gaunt lies upon his deathbed. (Holinshead does not refer to this deathbed interview.) We are presented with an eloquent description of Richard's riotous misrule, and a magnificent eulogy of England by the dying Gaunt, who warns Richard of his suicidal folly, but without avail. Immediately upon the death of Gaunt, Richard, in defiance of right, his prior promises to Bolingbroke, and of the warning of the Duke of York, seizes upon his estates, which rightfully belong to the banished Bolingbroke. He then sets out on his projected expedition to Ireland to avenge the murder of his cousin, the Earl of March, who was killed in 1397.

Scene 2 describes how the queen and the Duke of York were informed of Bolingbroke's return to England, ostensibly to claim his father's estates and titles. He landed at Ravenspur in Yorkshire with only sixty followers, but was forthwith joined by the Earls of Northumberland and Westmoreland, and soon found himself at the head of an army of 60,000 men.

Scenes 3 and 4, and Act III., describes Henry Bolingbroke's unopposed progress to London, which he enters in triumph. We also see Richard hastening back from Ireland, only to learn the evil news that disloyalty and rebellion are rampant, and that he is at the mercy of Henry Bolingbroke. He falls into a deplorable state of helpless grief as he hears of the desertion of one of his friends after another. He flies to Conway Castle (not Flint, as stated in the play) and gives himself up as prisoner, at or near Flint, whence he accompanies Henry to London, now only 112 miles away. It was at this interview at or near Flint that that famous and remarkable conversation is said to have passed between Richard and Bolingbroke —

*Richard.* — You put me on, that you have ruled them against me; but if it please you I will help you to rule them better.  
*Bolingbroke.* — That cannot be, unless it please you, it pleases me not.


The moralising of the gardener in the Duke of York's garden at Langley, is beautifully described in Scene 4

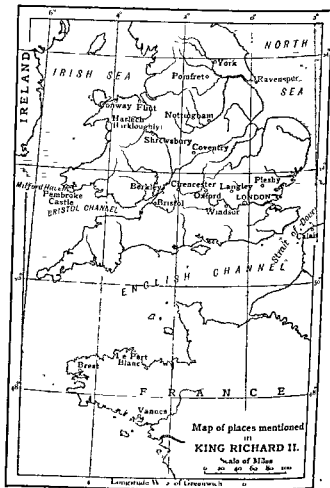
ACT IV opens at London where the Lords and Commons are assembled in Westminster Hall on the 30th of September, 1399, to decree the deposition of Richard, and to offer the crown to Bolingbroke with the title of Henry IV. The accusation against Aumerle did not, as a matter of fact, take place until the Parliament which met on the 6th of October, after the deposition of Richard and the accession of Bolingbroke.

ACT V. Scene 1 introduces Richard as a prisoner being conducted first to the Tower of London, and describes his farewell to his queen, who subsequently returned to France. The Duke of York's professed loyalty to the fallen Richard is beautifully described in Scene 2, in which he presents to his duchess a most vivid and pathetic picture of Bolingbroke's entry into London.

Scene 3 shows how empty York's protestations of loyalty were, and describes the Duke of Aumerle's (Albermarle's) petition to Henry for pardon for his treason, which is granted upon the appeal of the Duchess of York, in spite of her husband's heartless demand for his execution.

Scene 4 describes how Sir Pierce Exton interprets Henry's exclamation: "Have I no friend will rid me of this living fear" (line 2), as a desire for Richard's death, and forthwith sets off to Pomfret [Pontefract] Castle—whither Richard had been conveyed from London—to carry out Henry's wishes.

Scene 5 discovers Richard in his dungeon, where Shakespeare makes him express his sorrow for his misspent life. The devotion of Richard's poor groom of the stable is also touched.  When the Porter enters—apparently—with a message from the King, he is rebuffed by Sir Pierce of Exton, and when he refuses to taste it, he is then struck down by Sir Pierce and his ser-  
(1400.)



Scene 6 again introduces us to a room in the castle at Windsor, where the Duke of York is complacently describing to Henry the success of his arms against the supporters of Richard, and how the chief conspirators have been slain, when Sir Pierce Exton enters with a coffin containing the body of Richard. Instead of rewarding him for his deed of blood, Henry calls him a murderer and banishes him from his presence. He also declares his own intention to do penance for the crime by making a pilgrimage to the Holy Land (It is asserted by some that Richard was not murdered as stated, but that he escaped to Scotland and lived for many years in seclusion.)

### ELIZABETHAN LANGUAGE.

THE English language is a mighty stream which has rolled down to us for more than fourteen hundred years, and in many respects its course resembles that of one of our rivers. The river receives many tributaries that add to the volume of the main stream. From its mountain home, and from the rocks that line its banks, it brings down fragments, which sometimes it leaves stranded in its channel, or along its edges, or carries, rolled and rounded into the finest gravel or sand, to be deposited at its mouth. The observant traveller sees in these fragments, large or small, the evidences of the surfaces denuded by the river at its higher levels, and can track them back to their original homes.

In the same way the main stream of our language is English, but it has received many contributions—Latin, French, Greek—at various times in its progress. In our present speech there are many words that have come to us rolled, rounded, and chapt by frequent usage, till they often differ from their original form: and in the study backward of our language we come on words, or forms of words, that indicate



more clearly the Old English fountainhead of our speech. We note also that such words occur more frequently as our study approaches nearer to the source of the language.

In Elizabethan times when the language was settling down into its modern form there were many words that are now deemed obsolete (out of general use) or archaic (old-fashioned), and many words possessed meanings different from their present ones.

In the play the following are examples of—

(1) Obsolete words.

Inhabitable (i. 1, 65)

Partialise (i. 1, 120)

Regreet (i. 3, 67).

Palting (ii. 1, 60)

Unthrifte (ii. 3, 121)

Far (iii. 2, 214)

Approach (v. 2, 64)

(2) Archaic words. —

"An" = "if" (v. 3, 115).

"Yond" = "yonder" (iii. 3, 93).

"Pill" = "pillage" (ii. 1, 216).

"Trow" = "think" (ii. 1, 218).

"Holp" p. part. of "help" (v. 5, 61)

"Betid" p. part. of "betide" (v. 1, 42).

"Haught" = "haughty" (iv. 1, 257).

(3) Words with meanings different from what they have in the present day —

"Cunning" = "cleverly constructed" (i. 3, 162)

"Contrive" = "to plot" (i. 3, 188)

"Fondly" = "foolishly" (iii. 3, 187).

"Sullen" = "gloomy" (i. 4, 263).

"Securely" = "carelessly" (ii. 1, 206).

"Knave" = "boy" (ii. 2, 92).

"Happy" = "fortunate" (iii. 1, 9).

Learn (iv. 1, 123).

Other examples are to be found in the notes of the text.

The English language has borrowed words from many sources, and the contributions it has levied from Latin have been many. In the Elizabethan age a great "borrowing" took place, and this element in the language is commonly spoken of as the Latin of the Fourth Period. The words added at that time to our vocabulary were borrowed direct from the Latin, and brought with them therefore their literal Latin meaning, and not that changed meaning which from English usage they have now. For instance "apparent" (i. 1, 13) means *evidently*; "trade" (iii. 3, 157) means that which is trodden (a path), and "incontinent" (vi. 48) means *immediately*. Other examples of literal Latin are.—

"Argument" = "subject" (i. 1, 12).

"Suggest" = "prompt," "incite" (i. 1, 101).

"Design" = "designate" (i. 1, 205).

"Indifferent" = "impartial" (ii. 3, 115).

"Comfort" = "to strengthen" (iii. 2, 13).

Many other examples are given in the notes.

The energy of the period showed itself in seizing on a strong word and using it without much consideration as to its ordinary grammatical usage. Thus in "Each day still better" (i. 1, 22), *better* is a verb; unhappily (iii. 1, 10) is a verb. In the same connection compare "The sly-slow hours," "I will not peace," "Less happier," and other examples cited in the notes.

The same love of energy is seen in the liking for compounds such as "grievous sick" (i. 4, 53), "venom-sound" (ii. 1, 114), "soon-believing" (i. 1, 101), "pale beggar-fear" (i. 1, 190).

In connection with this brief sketch of Shakespearean language another confusion should be noted—the confusion of times (anachronism). When the dress, customs, or language of our age are attributed to another an anachronism is committed. This play does not supply many examples. The most noticeable is in ii. 1, 20-23, "The open ear of youth."

etc., where the Italian fashions of the Elizabethan period are spoken of as ruling the times of Richard, when, as a matter of fact, French fashions held sway. (See also *Benevolences*, note, u. 1, 250.)

The exuberance of Elizabethan life found vent also in play upon words, or the use of puns. A pun consists in bringing together words that agree, or resemble each other, in sound, and yet differ in meaning. The unexpected change in thought produced by these incongruous elements creates a sense of the ludicrous, and provokes laughter. Such puns are found even in the tragedies of Shakespeare. Numerous examples of this kind are given in the notes, e.g., "noble" (v. 5, 67-8), "civil" and "uncivil" (iii. 3, 101), "Gaunt" (ii. 1, 72-82), etc.

### SHAKESPEAREAN GRAMMAR.

**Shakespeare's Grammar.** Shakespeare lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled, and so Shakespeare's grammar is not only somewhat different from our own, but is by no means uniform in itself. In the Elizabethan age 'almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *advance* their eyes', as a noun, the *backward* and *abyss* of time', or as an adjective, 'a *wellon* pleasure. Any noun, adjective, or better, *intransitive* verb can be used as an active (transitive) verb. You can *happily* your friend, 'make or 'last' your enemy, or 'fall' on one on his neck. An adjective can be used as an adverb, and you can speak and act '*easy*,' '*free*,' '*even*,' etc., or as a noun, and you can talk of '*fair*' in stead of beauty, a '*fall*' instead of 'a pale', or 'a pale'. Even the pronouns are not exempt from these peculiarities. A *he* is used for a *man*, and a *lady* is described to a girl as 'the fairest she he has yet beheld'. In the second place every variety of apparent grammatical

inaccuracy meets us. *He* for *him*, *him* for *he*, *spoke* and *took* for *spoken* and *taken* plural nominatives with singular verbs, relatives omitted where they are now considered necessary, unnecessary antecedents inserted, *shall* for *will*, *should* for *would*, *would* for *wish*, *to* omitted after '*I ought*,' inserted after '*I durst*', double negatives, double comparatives ('*more better*,' etc.) and superlatives, *such* followed by *which* [or *that*], *that* by *as*, *as* used for *as if* *that* for *so that*, and lastly some verbs apparently with two nominatives, and others without any nominative at all.—Dr Abbott's *Shakespearian Grammar*

Amongst the numerous examples illustrative of the above quotation occurring in the play of *King Richard II* we may select the following —

(a) One part of speech used as another part of speech.

(1) Adjective used as adverb:—

"*All faded*" (i. 2, 20)

See also "*Four betel*" (ii. 1, 129)

"*All unpossible*" (ii. 2, 121)

(2) Noun used as verb:—

"*Grace me no grace, nor Uncle me no uncle*" (ii. 3, 87).

See also "*I will not peace*" (v. 2, 87).

(3) Noun used as adjective:—

"*Heart-blood*" (i. 1, 172)

See also "*Venom sound*" (ii. 1, 19).

(b) Peculiar comparison of adjectives and adverbs.

"*Near*" used as comparative:—

"*Nor near nor farther off*" (iii. 2, 64)

[We now use it as positive only.]

See also "*Worfullest* division" (iv. 1, 148).

[We should now say "*most* worful".]

(c) Pronouns used in peculiar forms.

(1) "*Me*" used as nominative:—

"*Me rather had*" (iii. 3, 194).

[Thus in Shakespeare's time "*It is me*" would be considered good English.]

- (2) "His" used as the possessive case of "it" (neuter) as well as "he":—

"In his high disgrace" (i. 1, 193).

[We should now say "to its great disgrace".]

- (3) Relative pronoun omitted:—

"Can arbitrate" (= *which* can arbitrate) (i. 1, 50).

See also "was never lion (which) rag'd more fierce" (ii. 1, 173), and also iii. 3, 169-70, "There lies," etc.

- (4) "Which" used where we use "who":—

"Conan which didst lead me forth" (iii. 2, 206).

#### (d) Verbs.

- (1) Obsolete forms of the perfect participle and past tense of verbs:—

"What I have *spoke*" (i. 1, 77)

[We should now say *spoken*.]

See also "Let this end where it *begun*" (i. 1, 158)

[We should now use *begin*.]

- (2) Omission of verb of motion:—

"Desolate will I hence" (i. 2, 72)

[We should now say "will I (go) hence".]

#### (e) Use of double negative to strengthen negation.

"Nor never write . . . nor reconcile" (i. 3, 183)

See also "No, nor no man's lord" (iv. 1, 258).

#### (f) Employment of double comparative.

"Fury of less happy lands" (ii. 1, 49)

#### (g) Inversion of arrangement of order of adjective and noun.

"Dear my liege" (i. 1, 183)

Other examples of peculiarities of Shakespearean grammar will be referred to in the notes at the end of the play.

### VERSIFICATION.

THE Greeks and Romans had an elaborate system of rules for verse-making, based upon the length of the vowels in the

syllables—or quantity. Quantity is quite foreign to our language, and it is thus needless to dwell on these laws, the more especially since our poets in their imitation of Greek and Latin models have practically arrived at the same forms of verse, by substituting for long syllables those that have stress, emphasis, or accent.

Shakespeare's plays are mainly written in **unrhymed, or blank, verse**. The ordinary line consists of

(a) Five feet,

(b) each of two syllables,

(c) with the accent on the second syllable.

The pò | rest tré | sure màr | tal times afford |

Is spòt | less rè | pu-tà | tion thát | a wáy (i. 1, 179-80)

As the repetition of such regular lines tends to produce monotony, **variety** was obtained by various methods, such as

(1) By changing the accent

Nò, | I wìll, | to Irè | land to | his màjesty (ii. 2, 136)

Gén-tle-men, | wìll you | go mós | ter man (ii. 2, 104)

(2) By using **extra unaccented syllables**

If I | know hòw | or wìch wáy | to ó'r | der thèse | affairs (ii. 2, 105)

Go sáy | I sènt | thee fòrth | to pàr | chase honour (ii. 3, 280)

Where wòrds | are wèrre | they are wè | dóm spènt | in thin (ii. 1, 7)

Ill to | my sèlf | to sèe | and in thèn | seeing I'll (ii. 1, 94).

Or (3) By **slurring syllables** in pronunciation. (Similar to 2)

As blànk | benèf' | lence(s) ànd | I wot | not wèh (ii. 1, 250)

(4) By lengthening a syllable so as to make it a foot

Fall | to the bæss | eàrth fròm | the fir | ma mènt (ii. 4, 20)

Prevent it, | resist it | —lèt | it nòt | be sò (iv. 1, 150) (also illustrates class (1))

(5) By short lines.

I hàve | my hège (i. 1, 7).

Amèn | (i. 4, 65).

**Rhyme is employed—**

(1) Very frequently to indicate the end of a scene.

Lord Marshal, command our officers-at-arms

Be ready to direct these home alarms (i. 1, 206, 207)

## (2) For moralising couplets.

Where words are scarce, they are seldom spent in vain ;

For they breathe truth, that breathe their words in pain (ii. 1, 7, 8).

## (3) In quatrains—an indication of Shakespeare's earlier style

He that no more must say, is listen'd more

Than they whom youth and ease have taught to glose ;

More are men's ends mark'd, than their lives before ;

The setting sun, and music at the close (ii. 1, 9-12)

The borrowing of words from Latin tended to produce confusion in the use of the accent. Dissyllabic words of English origin, or usage, have usually the accented syllable first, the tendency in Latin words is to place the accent last.

A word newly imported from Latin as  $\left\{ \begin{array}{l} \text{"compact"} \\ \text{"portent"} \end{array} \right\}$  would have the accent on the second syllable, but when it came to be recognised as an English word the accent was moved forward.

## THE TRAGEDY OF KING RICHARD II.

### DRAMATIS PERSONÆ.

KING RICHARD II.  
JOHN OF GAUNT, Duke  
of Lancaster, } uncles to  
EDMUND OF LANGLLEY, } the King.  
Duke of York.  
HENRY, surnamed BOLINGBROKE,  
Duke of Hereford, son to John  
of Gaunt, afterwards KING  
HENRY IV.  
DUKE OF AUMERLE, son to the  
Duke of York.  
THOMAS MOWBRAY, Duke of Nor-  
folk.  
DUKE OF BUREY.  
EARL OF SALISBURY.  
LORD BERKELEY.  
BERRY, }  
BAGOT, } servants to King Richard.  
GREEN, }  
EARL OF NORTHUMBERLAND.  
HENRY PERCY, surnamed Hotspur,  
his son.

LORD ROSS.  
LORD WILLOUGHBY  
LORD FITZWATER  
Bishop of Carlisle  
Abbot of Westminster.  
Lord Marshal.  
SIR STEPHEN SCROOP  
SIR PIERCE OF EXTON.  
Captain of a band of Welshmen.  
QUEEN to King Richard  
DUCHESS OF YORK.  
DUCHESS OF GLOUCESTER.  
Lady attending on the Queen.

Lords, Herald, Officers, Soldiers,  
two Gardeners, Keeper, Mes-  
senger, Groom, and other  
attendants.

SCENE: *England and Wales.*

# KING RICHARD II.

## ACT I.

SCENE I. *London. A room in the palace.*

*Enter KING RICHARD, attended; JOHN OF GAUNT, and other Nobles, with him*

K. RICH. Old John of Gaunt, time-honour'd Lancaster,  
Hast thou, according to thy oath and band,  
Brought hither Henry Hereford thy bold son,  
Here to make good the boisterous late appeal,  
Which then our leisure would not let us hear, 5  
Against the Duke of Norfolk, Thomas Mowbray?

GAUNT. I have, my liege.

K. RICH. Tell me, moreover, hast thou sounded him,  
If he appeal the duke on ancient malice,  
Or worthily, as a good subject should, 10  
On some known ground of treachery in him?

GAUNT. As near as I could sift him on that argument,  
On some apparent danger seen in him,  
Aim'd at your highness,—no inveterate malice.

K. RICH. Then call them to our presence; face to face, 15  
And frowning brow to brow, ourselves will hear  
The accuser and the accused freely speak:  
High stomach'd are they both and full of ire,  
In rage deaf as the sea, hasty as fire.

*Enter BOLINGBROKE and NORFOLK.*



BOLING. Many years of happy days befall  
My gracious sovereign, my most loving liege!

Not Each day still better other's happiness;  
Until the heavens, envying earth's good hap,  
Add an immortal title to your crown!

K. RICH. We thank you both; yet one but flatters us,  
As well appeareth by the cause you come;  
Namely, to appeal each other of high treason.  
Cousin of Hereford, what dost thou object  
Against the Duke of Norfolk, Thomas Mowbray?

BOLING. First, heaven be the record to my speech!  
In the devotion of a subject's love,  
Tendering the precious safety of my prince,  
And free from other misbegotten hate,  
Come I appelliant to this princely presence.  
Now, Thomas Mowbray, do I turn to thee,  
And mark my greeting well; for what I speak  
My body shall make good upon this earth,  
Or my divine soul answer it in heaven.  
Thou art a traitor and a miscreant,  
Too good to be so, and too bad to live,  
Since the more fair and crystal is the sky,  
The uglier seem the clouds that in it fly.  
Once more, the more to aggravate the note,  
With a foul traitor's name stuff I thy throat,  
And wish, so please my sovereign, ere I move,  
What my tongue speaks my right-drawn sword may prove.

Not. Let not my cold words here accuse my zeal.  
'Tis not the trial of a woman's war,  
The bitter clamour of two eager tongues,  
Can arbitrate this cause betwixt us twain;  
The blood is hot that must be cooled for this:  
Yet can I not of such tame patience boast  
As to be hush'd and nought at all to say:  
First, the fair reverence of your highness curbs me



The which he hath detained for lewd employments,  
 Like a false traitor and injurious villain.  
 Besides, I say, and will in battle prove,  
 Or here, or elsewhere, to the furthest verge  
 That ever was surveyed by English eye,  
 That all the treasons for these eighteen years  
 Complotted and contrivéd in this land,  
 Fetch'd from false Mowbray their first head and spring.  
 Further I say, and further will maintain  
 Upon his bad life to make all this good,  
 That he did plot the Duke of Gloucester's death,  
 Suggest his soon-believing adversaries,  
 And consequently, like a traitor coward,  
 Sluic'd out his innocent soul through streams of blood :  
 Which blood, like sacrificing Abel's, cries,  
 Even from the tongueless caverns of the earth,  
 To me for justice and rough chastisement ;  
 And, by the glorious worth of my descent,  
 This arm shall do it, or this life be spent

K. RICH. How high a pitch his resolution soars !  
 Thomas of Norfolk, what say'st thou to this ?

NOR. O, let my sovereign turn away his face,  
 And bid his ears a little while be deaf,  
 Till I have told this slander of his blood,  
 How God and good men hate so foul a har.

K. RICH. Mowbray, impartial are our eyes and ears :  
 Were he my brother, nay, my kingdom's heir,  
 As he is but my father's brother's son,  
 Now, by my sceptre's awe, I make a vow,  
 Such neighbour nearness to our sacred blood  
 Should nothing privilege him, nor partialise  
 The unstooping firmness of my upright soul :  
 He is our subject, Mowbray ; so art thou :

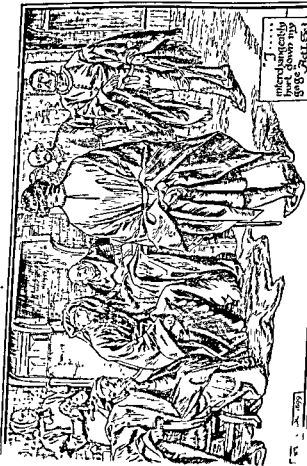
Free speech and fearless I to thee allow

NOR. Then, Bolingbroke, as low as to thy heart,



"J.....  
interferingly  
hurt down my  
gag" Act I Sc 1

16  
1899



GAUNT. To be a make-peace shall become my age 160  
Throw down, my son, the Duke of Norfolk's gage.

K. RICH. And, Norfolk, throw down his

GAUNT. When, Harry? when?  
Obedience bids I should not bid again.

K. RICH. Norfolk, throw down, we bid, there is no boot 165

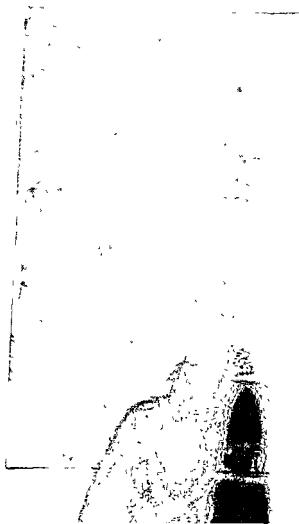
NOR. Myself I throw, dread sovereign, at thy foot  
My life thou shalt command, but not my shame  
The one my duty owes, but my fair name,  
Despite of death that lives upon my grave,  
To dark dishonour's use thou shalt not have. 170  
I am disgraced, impeached, and baffled here,  
Pierced to the soul with slander's venom'd spear,  
The which no balm can cure, but his heart-blood  
Which breathed this poison.

K. RICH. Rage must be withstood 175  
Give me his gage lions make leopards tame

NOR. Yea, but not change his spots take but my shame,  
And I resign my gage. My dear dear lord,  
The purest treasure mortal times afford  
Is spotless reputation, that away, 180  
Men are but gilded loam or painted clay.  
A jewel in a ten times barred-up chest  
Is a bold spirit in a loyal breast.  
My honour is my life: both grow in one:  
Take honour from me, and my life is done 185  
Then, dear my liege, mine honour let me try,  
In that I live, and for that will I die.

K. RICH. Cousin, throw down your gage. do you begin.

BOLING. O, God defend my soul from such foul sin!  
Shall I seem crest-fallen in my father's sight? 190  
Or with pale beggar-fear impeach my height  
Before this out-dared dastard? Ere my tongue  
Shall wound mine honour with such feeble wrong,  
Or sound so base a parle, my teeth shall tear



One vial full of Edward's sacred blood,  
One flourishing branch of his most royal root,  
Is crack'd, and all the precious liquor spilt,  
Is hack'd down, and his summer leaves all faded, 20  
By envy's hand, and murder's bloody axe  
Ah, Gaunt ! his blood was thine !

And though thou livest and breath'st,  
Yet art thou slain in him : thou dost consent  
In some large measure to thy father's death, 25  
In that thou seest thy wretched brother die,  
Who was the model of thy father's life.  
Call it not patience, Gaunt, it is despair  
In suffering thus thy brother to be slaughtered,  
Thou showest the naked pathway to thy life, 30  
Teaching stern murder how to butcher thee  
That which in mean men we entitle patience  
Is pale cold cowardice in noble breasts  
What shall I say ? to safeguard thine own life,  
The best way is to 'venge my Gloucester's death. 35

GAUNT. God's is the quarrel, for God's substitute,  
His deputy anointed in His sight,  
Hath caused his death : the which if wrongfully,  
Let heaven revenge, for I may never lift  
An angry arm against His minister. 40

DUCH. Where then, alas, may I complain myself ?

GAUNT. To God, the widow's champion and defence

DUCH. Why then, I will : Farewell, old Gaunt.  
Thou goest to Coventry, there to behold  
Our cousin Hereford and fell Mowbray fight 45  
O, sit my husband's wrongs on Hereford's spear,  
That it may enter butcher Mowbray's breast !  
Or, if misfortune miss the first career,  
Be Mowbray's sins so heavy in his bosom,  
That they may break his foaming courser's back, 50  
And throw the rider headlong in the lists.



A caitiff recreant to my cousin Hereford !  
 Farewell, old Gaunt, thy sometimes brother's wife  
 With her companion grief must end her life.

GAUNT Sister, farewell : I must to Coventry : 55  
 As much good stay with thee as go with me !

DUCH. Yet one word more : grief boundeth where it falls,  
 Not with the empty hollowness, but weight :  
 I take my leave before I have begun,  
 For sorrow ends not when it seemeth done. 60  
 Commend me to my brother, Edmund York.  
 Lo, this is all :—nay, yet depart not so ;  
 Though this be all, do not so quickly go ;  
 I shall remember more. Bid him—ah, what ?—  
 With all good speed at Plashy visit me 65  
 Alack, and what shall good old York there see,  
 But empty lodgings and unfurnish'd walls,  
 Unpeopled offices, untrodden stones ?  
 And what hear there for welcome but my groans ?  
 Therefore commend me ; let him not come there 70  
 To seek out sorrow that dwells everywhere :  
 Desolate, desolate, will I hence, and die,  
 The last leave of thee takes my weeping eye [Exeunt.

### SCENE III. *Open space near Coventry*

*Lists set out, and a throne. Herahls, etc., attending. Enter the Lord Marshal, and the DUKE OF AUMERLE.*

MAR. My Lord Aumerle, is Harry Hereford armed ?

AUM. Yea, at all points, and longs to enter in.

MAR. The Duke of Norfolk, sprightly and bold,  
 Stays but the summons of the appellant's trumpet.

AUM. Why, then, the champions are prepared, and stay 5  
 For nothing but his majesty's approach

*Sound of trumpets. Enter KING RICHARD, who takes his seat on his throne, GAUNT, and several Noblemen, who*

*take their places. A trumpet is sounded, and answered by another trumpet within. Then enter NORFOLK, in armour, preceded by a Herald*

K. RICH. Marshal, demand of yonder champion

The cause of his arrival here in arms,

Ask him his name, and orderly proceed

To swear him in the justice of his cause 10

MAR. In God's name and the king's, say who thou art,

And why thou com'st thus knightly clad in arms

Against what man thou com'st, and what thy quarrel

Speak truly, on thy knighthood, and thine oath,

As so defend thee heaven and thy valour ! 15

NOR. My name is Thomas Mowbray, Duke of Norfolk,

Who hither come engaged by my oath,—

Which God defend a knight should violate !—

Both to defend my loyalty and truth

To God, my king, and his succeeding issue, 20

Against the Duke of Hereford that appeals me,

And, by the grace of God and this mine arm,

To prove him, in defending of myself,

A traitor to my God, my king, and me

And as I truly fight, defend me heaven ! 25

*[He takes his seat.]*

*Trumpet sounds Enter BOLINGBROKE, in armour, preceded by a Herald.*

K. RICH. Marshal, ask yonder knight in arms,

Both who he is, and why he cometh hither

Thus plated in habillments of war,

And formally, according to our law,

Depose him in the justice of his cause 30

MAR. What is thy name? and wherefore com'st thou  
hither

Before King Richard in his royal lists?

Against whom comest thou? and what's thy quarrel?

Speak like a true knight, so defend thee heaven !

BOLING. Harry of Hereford, Lancaster, and Derby, 35  
 Am I, who ready here do stand in arms,  
 To prove, by God's grace, and my body's valour,  
 In lists, on Thomas Mowbray, Duke of Norfolk,  
 That he's a traitor, foul and dangerous,  
 To God of heaven, King Richard, and to me; 40  
 And as I truly fight, defend me heaven!

MAR. On pain of death, no person be so bold  
 Or daring hardy as to touch the lists,  
 Except the marshal and such officers  
 Appointed to direct these fair designs 45

BOLING. Lord marshal, let me kiss my sovereign's hand,  
 And bow my knee before his majesty :  
 For Mowbray and myself are like to men  
 That vow a long and weary pilgrimage ;  
 Then let us take a ceremonious leave 50  
 And loving farewell of our several friends.

MAR. The appellant in all duty greets your highness,  
 And craves to kiss your hand, and take his leave.

K. RICH. We will descend, and fold him in our arms.  
 Cousin of Hereford, as thy cause is right, 55  
 So be thy fortune in this royal fight!  
 Farewell, my blood, which if to-day thou shed,  
 Lament we may, but not revenge thee dead.

BOLING. O, let no noble eye profane a tear  
 For me, if I be gorred with Mowbray's spear; 60  
 As confident as is the falcon's flight  
 Against a bird, do I with Mowbray fight.  
 My loving lord [*to Lord Marshal*], I take my leave of you;  
 Of you, my noble cousin, Lord Aumerle :  
 Not sick, although I have to do with death, 65  
 But lusty, young, and cheerly drawing breath.  
 Let, as at English feasts, so I regret  
 The dullest last, to make the end most sweet ;  
 O thou, the earthly author of my blood, {*To GHOST*

Whose youthful spirit, in me regenerate, 70  
 Doth with a two-fold vigour lift me up  
 To reach at victory above my head,  
 Add proof unto mine armour with thy prayers,  
 And with thy blessings steel my lance's point,  
 That it may enter Mowbray's waxen coat, 75  
 And furbish new the name of John of Gaunt,  
 Even in the lusty haviour of his son.

GAUNT God in thy good cause make thee prosperous !  
 Be swift like lightning in the execution ,  
 And let thy blows, doubly redoubled, 80  
 Fall like amazing thunder on the casque  
 Of thy adverse pernicious enemy :

Rouse up thy youthful blood, be valiant and live  
 BOLING. Mine innocence and Saint George to thrive !  
*[He takes his seat.]*

NOR. *[Rising.]* However God or fortune cast my lot, 85  
 There lives or dies, true to King Richard's throne,  
 A loyal, just, and upright gentleman  
 Never did captive with a freer heart  
 Cast off his chains of bondage, and embrace  
 His golden uncontroll'd enfranchisement, 90  
 More than my dancing soul doth celebrate  
 This feast of battle with mine adversary.  
 Most mighty liege, and my companion peers,  
 Take from my mouth the wish of happy years  
 As gentle and as jocund as to jest, 95  
 Go I to fight: truth hath a quiet breast

K. RICH. Farewell, my lord: securely I espy  
 Virtue with valour couch'd in thine eye.  
 Order the trial, marshal, and begin.

*[The King and Lords return to their seats]*

MAR Harry of Hereford, Lancaster, and Derby, 100  
 Receive thy lance; and God defend the right !

BOLING. *[Rising]* Strong as a tower in hope, I cry amen.

MAR. Go lend this lance *(to an officer)* to Thomas, Duke of Norfolk.

FIRST HER. Henry of Hereford, Lancaster, and Derby,  
 Stands here for God, his sovereign, and himself, 105  
 On pain to be found false and recreant,  
 To prove the Duke of Norfolk, Thomas Mowbray,  
 A traitor to his God, his king, and him;  
 And dares him to set forward to the fight.

SEC. HER. Here standeth Thomas Mowbray, Duke of Norfolk 110

On pain to be found false and recreant,  
 Both to defend himself, and to approve  
 Henry of Hereford, Lancaster, and Derby,  
 To God, his sovereign, and to him disloyal,  
 Courageously, and with a free desire, 115  
 Attending but the signal to begin.

MAR. Sound, trumpets; and set forward, combatants.

*[A charge sounded.]*

Stay, the king hath thrown his warder down.

K. RICH. Let them lay by their helmets and their spears,  
 And both return back to their chairs again; 120  
 Withdraw with us; and let the trumpets sound  
 While we return these dukes what we decree.—

*[A long flourish.]*

Draw near,

*[To the Combatants.]*

And list what with our council we have done.  
 For that our kingdom's earth should not be soil'd  
 With that dear blood which it hath fostered; 125  
 And for our eyes do hate the dire aspect  
 Of civil wounds plough'd up with neighbours' swords;  
 And for we think the eagle-wing'd pride  
 Of sky-aspiring and ambitious thoughts,  
 With rival hating envy, set on you 130  
 To wake our peace, which in our country's cradle  
 Draws the sweet infant breath of gentle sleep;

Stay, the king hath  
thrown his warder  
down: Act I. Sc. iii.



MAR. Go bear this labour *(to an officer)* to Thomas, Duke  
of Norfolk.

FIRST HEN. Harry of Hereford, Lancaster, and Derby,  
Stands here for God, his sovereign, and himself, 105  
On pain to be found false and recreant,  
To prove the Duke of Norfolk, Thomas Mowbray,  
A traitor to his God, his king, and him,  
And dares him to set forward to the fight.

SEC. HEN. Here standeth Thomas Mowbray, Duke of  
Norfolk 110

On pain to be found false and recreant,  
Both to defend himself, and to approve  
Henry of Hereford, Lancaster, and Derby,  
To God, his sovereign, and to him disloyal;  
Courageously, and with a free desire, 115  
Attending but the signal to begin.

MAR. Sound, trumpets, and set forward, combatants.

*[A charge sounded.]*

Stay, the king hath thrown his warder down.

K. RICH. Let them lay by their helmets and their spears,  
And both return back to their chairs again: 120  
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For that our kingdom's earth should not be soil'd  
With that dear blood which it hath fostered; 125  
And for our eyes do hate the dire aspect  
Of civil wounds plough'd up with neighbours' swords;  
And for we think the eagle-winged pride  
Of sky-aspiring and ambitious thoughts,  
With rival-bating envy, set on you 130  
To wake our peace, which in our country's cradle  
Draws the sweet infant breath of gentle sleep;

I have made my gaoler to attend on me  
I am too old to fawn upon a nurse,  
Too far in years to be a pupil now , 170  
What is thy sentence then but speechless death,  
Which robs my tongue from breathing native breath ?

K. RICH. It boots thee not to be compassionate ,  
After our sentence plaining comes too late  
NOR. Then thus I turn me from my country's light, 175  
To dwell in solemn shades of endless night [Retiring.

K. RICH. Return again, and take an oath with ye.  
Lay on our royal sword your banished hands ,  
Swear by the duty that you owe to God—  
Our part therein we banish with yourselves— 180  
To keep the oath that we administer  
You never shall, so help you truth and God !  
Embrace each other's love in banishment ,  
Nor never look upon each other's face ,  
Nor never write, regret, nor reconcile 185  
This lowering tempest of your home-bred hate ,  
Nor never by advised purpose meet  
To plot, contrive, or complot any ill  
'Gainst us, our state, our subjects, or our land

BOLING. I swear.

NOR. And I, to keep all this. 190

BOLING. Norfolk, so far as to mine enemy —  
By this time, had the king permitted us,  
One of our souls had wandered in the air,  
Banish'd this frail sepulchre of our flesh,  
As now our flesh is banish'd from this land 195  
Confess thy treasons ere thou fly the realm ,  
Since thou hast far to go, bear not along  
The clogging burthen of a guilty soul

NOR. No, Bolingbroke , if ever I were traitor,  
My name be blotted from the book of life, 200  
And I from heaven banish'd as from hence !



Which so roused up with boisterous untuned drums,  
 With harsh resounding trumpets' dreadful bray,  
 And grating shock of wrathful iron arms,  
 Might from our quiet confines fright fair peace,  
 And make us wade even in our kindred's blood;  
 Therefore we banish you our territories:  
 You, cousin Hereford, upon pain of life,  
 Till twice five summers have enriched our fields,  
 Shall not regret our fair dominions,  
 But tread the stranger paths of banishment.

BOLING. Your will be done: this must my comfort be,  
 That sun that warms you here shall shine on me;  
 And those his golden beams to you here lent  
 Shall point on me, and gild my banishment.

K. RICH. Norfolk, for thee remains a heavier doom,  
 Which I with some unwillingness pronounce:  
 The sly-slow hours shall not determinate  
 The dateless limit of thy dear exile,  
 The hopeless word of "Never to return,"  
 Breathe I against thee, upon pain of life.

NOR. A heavy sentence, my most sovereign liege,  
 And all unlooked for from your highness' mouth,  
 A dearer merit, not so deep a maim  
 As to be cast forth in the common air,  
 Have I deserved at your highness' hands.  
 The language I have learned these forty years,  
 My native English, now I must forego  
 And now my tongue's use is to me no more  
 Than an unstringed viol, or a harp,  
 Or like a cunning instrument cased up,  
 Or, being open, put into his hands  
 That knows no touch to tune the harmony  
 Within my mouth you have enswiled my tongue,  
 Doubtly portcullised with my teeth and lips,  
 And dull, unfeeling, barren ignorance

You would have bid me argue like a father.  
O, had it been a stranger, not my child,  
To smooth his fault I should have been more mild.  
A partial slander sought I to avoid,  
And in the sentence my own life destroyed 240  
Alas! I look'd when some of you should say,  
I was too strict, to make mine own away,  
But you gave leave to my unwilling tongue,  
Against my will, to do myself this wrong.  
K. RICH. Cousin, farewell and, uncle, bid him so, 245  
Six years we banish him, and he shall go.

[Flourish. Enter K. RICHARD and train.

AUN. Cousin, farewell what presence must not know,  
From where you do remain let paper show  
MAR. My lord, no leave take I, for I will ride,  
As far as land will let me, by your side. 250  
GAUNT. O, to what purpose dost thou hoard thy words,  
That thou return'st no greeting to thy friends?  
BOLING. I have too few to take my leave of you,  
When the tongue's office should be prodigal  
To breathe the abundant dolour of the heart. 255  
GAUNT. Thy grief is but thy absence for a time.  
BOLING. Joy absent, grief is present for that time.  
GAUNT. What is six winters? they are quickly gone.  
BOLING. To men in joy; but grief makes one hour ten.  
GAUNT. Call it a travel that thou takest for pleasure. 260  
BOLING. My heart will sigh when I miscall it so,  
Which finds it an enforced pilgrimage  
GAUNT. The sullen passage of thy weary steps  
Ysleem a foil, wherein thou art to set  
The precious jewel of thy home-return. 265  
BOLING. Nay, rather, every tedious stride I make  
Will but remember me what deal of world  
I wander from the jewels that I love.  
Must I not serve a long apprenticeship

But what thou art, God, Thou, and I do know ;  
And all too soon, I fear, the king shall rue.

Farewell, my hege. Now no way can I stray ;  
Save back to England, all the world's my way. [Exit. 20

K. RICH. Uncle, even in the glasses of thine eyes  
I see thy grievéd heart ; thy sad aspect  
Hath from the number of his banish'd years  
Plucked four away. Six frozen winters spent,  
Return [*to Boling.*] with welcome home from banish  
ment. 21

BOLING. How long a time lies in one little word !  
Four lagging winters, and four wanton springs  
End in a word. such is the breath of kings.

GAUNT. I thank my hege, that, in regard of me  
He shortens four years of my son's exile : 21  
But little vantage shall I reap thereby ;  
For ere the six years that he hath to spend  
Can change their moons, and bring their times about,  
My oil-dried lamp, and time-bowasted light 22  
Shall be extinct with age and endless night ; 23  
My inch of taper will be burnt and done,  
And blindfold death not let me see my son.

K. RICH. Why, uncle, thou hast many years to live.

GAUNT. But not a minute, king, that thou canst give : 24  
Shorten my days thou canst with sullen sorrow,  
And pluck nights from me, but not lend a morrow : 25  
\* Thou canst help time to furrow me with age,  
But stop no wrinkle in his pilgrimage,  
Thy word is current with him for my death,  
But, dead, thy kingdom cannot buy my breath. 26

K. RICH. Thy son is banish'd upon good advice,  
Whereby thy tongue a party-verdict gave,  
Why at our justice seem'st thou then to lour ?

GAUNT. Things sweet to taste prove in digestion sour  
You urged me as a judge ; but I had rather 27



To foreign passages, and in the end,  
 Having my freedom, boast of nothing else  
 But that I was a journeyman to grief?

270

GAUNT. All places that the eye of heaven visits  
 Are to a wise man ports and happy havens.  
 Teach thy necessity to reason thus,  
 There is no virtue like necessity.

273

Think not the king did banish thee,  
 But thou the king—Woe doth the heavier sit,  
 Where it perceives it is but faintly borne.

Go, say I sent thee forth to purchase honour,  
 And not the king exiled thee—or suppose

280

Devouring pestilence hangs in our air,  
 And thou art flying to a fresher clime

Look, what thy soul holds dear, imagine it  
 To lie that way thou go'st, not whence thou com'st.  
 Suppose the singing birds musicians,

283

The grass whereon thou tread'st, the presence strew'd,  
 The flowers, fair ladies, and thy steps no more

Than a delightful measure or a dance,  
 For gnarling sorrow hath less power to bite

290

The man that mocks at it, and sets it light.

BOLINGBROKE. O, who can hold a fire in his hand  
 By thinking on the frosty Caucasus?

Or cloy the hungry edge of appetite

By bare imagination of a feast?

293

Or wallow naked in December snow

By thinking on fantastic summer's heat?

O, no! The apprehension of the good

Gives but the greater feeling to the worse

I'll sorrow a tooth doth never rankle more

296

Than when it bites, but bites not the sore

Gaunt. Come, come, my son, I'll bring thee on thy way  
 Had I thy youth and cause, I would not stay

Richard. Then, England's ground, farewell, sweet soil,  
 Look on me so!

My mother, and my nurse that bears me yet ' 305  
 Where'er I wander, boast of this I can,  
 Though banish'd, yet a true-born Englishman [Exeunt

SCENE IV A room in the King's Palace

Enter KING RICHARD, BAGOT and GREEN, the DUKE OF  
 AUMFRIE meeting them

K. RICH. We did observe —Cousin Aumerle,  
 How far brought you high Hereford on his way ?

AUM. I brought high Hereford, if you call him so,  
 But to the next highway, and there I left him

K. RICH. And, say, what store of parting tears were shed ?

AUM. Faith, none for me, except the north-east wind, 6  
 Which then blew bitterly against our faces,  
 Awaked the sleeping rheum, and so by chance  
 Did grace our hollow parting with a tear.

K. RICH. What said our cousin when you parted with  
 him ? 10

AUM. " Farewell " .

And, for my heart disdain'd that my tongue  
 Should so profane the word, that taught me craft  
 To counterfeit oppression of such grief  
 That words seemed buried in my sorrow's grave.  
 Marry, would the word " farewell " have lengthened hours,  
 And added years to his short banishment, 16  
 He should have had a volume of farewells ,  
 But, since it would not, he had none of me.

K. RICH. He is our cousin, cousin , but 'tis doubt  
 When time shall call him home from banishment, 20  
 Whether our kinsman come to see his friends  
 Ourselves and Bushy, Bagot, here, and Green,  
 Observed his courtship to the common people  
 How he did seem to dive into their hearts  
 With humble and familiar courtesy ; 25

To foreign passages, and in the end,  
Having my freedom, boast of nothing else  
But that I was a journeyman to grief?

270

GAUNT. All places that the eye of heaven visits  
Are to a wise man ports and happy havens.  
Teach thy necessity to reason thus ;  
There is no virtue like necessity.  
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But thou the king Woo doth the heavier sit,  
Where it perceives it is but faintly borne.  
Go, say I sent thee forth to purchase honour,  
And not the king exiled thee or suppose  
Devouring pestilence hangs in our air,  
And thou art flying to a fresher clime  
Look, what thy soul holds dear, imagine it  
To lie that way thou go'st, not whence thou com'st.  
Suppose the singing birds musicians,  
The grass whereon thou tread'st, the presence strew'd,  
The flowers, fair ladies, and thy steps no more  
Than a delightful measure or a dance ;  
For roaring sorrow hath less power to bite  
The man that mocks at it, and sets it light.

275

280

285

290

BOLING O, who can hold a fire in his hand  
By thinking on the frosty Caucasus ?  
Or cloy the hungry edge of appetite  
By bare imagination of a feast ?  
Or wallow naked in December snow  
By thinking on fantastic summer's heat ?  
O, no ! the apprehension of the good  
Gives but the greater feeling to the worse .  
Fell sorrow's tooth doth never rankle more  
Than when it bites, but lanceth not the sore.

295

300

GAUNT. Come, come, my son, I'll bring thee on thy way :  
Had I thy youth and cause, I would not stay.

BOLING. Then, England's ground, farewell ; sweet soil,  
adieu ;

My mother, and my nurse that bears me yet<sup>1</sup> 305  
 Where'er I wander, boast of this I can,  
 Though banish'd, yet a true born Englishman {*Exeunt*

SCENE IV *A room in the King's Palace.*

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 When time shall call him home from banishment, 20  
 Whether our kinsman come to see his friends.  
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 Observed his courtship to the common people:  
 How he did seem to dive into their hearts  
 With humble and familiar courtesy; 25



What reverence he did throw away on slaves,  
 wooing poor craftsmen with the craft of smiles  
 And patient underbearing of his fortune,  
 As 'twere to banish their affects with him.  
 Off goes his bonnet to an oyster-wench ;  
 A brace of draymen bid God speed him well,  
 And had the tribute of his supple knee,  
 With—" Thanks, my countrymen, my loving friends " ;  
 As were our England in reversion his,  
 And he our subjects' next degree in hope.

GREEN. Well, he is gone ; and with him go these thought  
 Now for the rebels which stand out in Ireland,  
 Expedient manage must be made, my liege,  
 Ere further leisure yield them further means  
 For their advantage, and your highness' loss.

K. RICH. We will ourself in person to this war :  
 And for our coffers, with too great a court  
 And liberal largess, are grown somewhat light,  
 We are enforced to farm our royal realm ;  
 The revenue whereof shall furnish us  
 For our affairs in hand : if that come short,  
 Our substitutes at home shall have blank charters ;  
 Whereto, when they shall know what men are rich,  
 They shall subscribe them for large sums of gold,  
 And send them after to supply our wants ;  
 For we will make for Ireland presently.

*Enter Bushy.*

Bushy, what news ?

BUSHY. Old John of Gaunt is grievous sick, my lord :  
 Suddenly taken ; and hath sent post haste,  
 To entreat your majesty to visit him.

K. RICH. Where lies he ?

BUSHY. At Ely House.

K. RICH. Now put it, God, in his physician's mind,  
 To help him to his grave immediately !

Act I.]                      *KING RICHARD II.*                      23

The lining of his coffers shall make coats                      60

To deck our soldiers for these Irish wars

Come, gentlemen, let's all go visit him

Pray God, we may make haste and come too late !

ALL Amen.

*[Exeunt.]*

## ACT II

SCENE I. *London. A room in Ely House.*

GAUNT *on a couch, the DUKE OF YORK and others,  
standing by him*

GAUNT. Will the king come that I may breathe my l  
In wholesome counsel to his unstead youth ?

YORK. Vex not yourself, nor strive not with your breath  
For all in vain comes counsel to his ear.

GAUNT O, but they say, the tongues of dying men  
Enforce attention, like deep harmony  
*Where words are scarce, they are seldom spent in vain,*  
For they breathe truth that breathe their words in pain.  
He that no more must say, is listened more

Than they whom youth and ease have taught to glose ;  
More are men's ends marked than their lives before ;

The setting sun, and music at the close,  
As the last taste of sweets, is sweetest, last  
Writ in remembrance, more than things long past ;  
Though Richard my life's counsel would not hear,  
My death's sad tale may yet undeaf his ear.

YORK. No ; it is stopped with other flattering sounds,  
As praises of his state . then, there are found  
Lascivious metres, to whose venom sound  
The open ear of youth doth always listen .  
Report of fashions in proud Italy ;  
Whose manners still our tardy apish nation  
Limps after in base imitation.

Where doth the world thrust forth a vanity—  
So it be new, there's no respect how vile— 25  
That is not quickly buzzed into his ears ?  
Then, all too late, comes counsel to be heard,  
Where will doth mutiny with wit's regard.  
Direct not him whose way himself will choose ,  
Ths breath thou lack'st, and that breath wilt thou lose. 30  
GAUNT Methinks I am a prophet new inspired,  
And, thus expiring, do foretell of him  
His rash fierce blaze of riot cannot last,  
For violent fires soon burn out themselves ,  
Small showers last long, but sudden storms are short , 35  
His fires betimes that spurs too fast betimes ,  
With eager feeding food doth choke the feeder  
Light vanity, insatiate cormorant,  
Consuming means, soon preys upon itself.  
This royal throne of kings, this sceptred isle, 40  
This earth of Majesty, this seat of Mars,  
This other Eden, demi-paradise ,  
This fortress built by Nature for herself  
Against infection and the hand of war ,  
This happy breed of men, this little world, 45  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as a moat defensive to a house,  
Against the envy of less happier lands ,  
This blessed plot, this earth, this realm, this England, 50  
This nurse, this fruitful source of royal kings,  
Feared by their breed and famous by their birth,  
Renowned for their deeds as far from home,  
For Christian service and true chivalry,  
As is the sepulchre in stubborn Jewry 55  
Of the world's ransom, blessed Mary's son ,  
This land of such dear souls, this dear dear land,  
Dear for her reputation through the world,

Is now leas'd out, I die pronouncing it,  
 Lake to a tenement or pelling farm : 60

England, bound in with the triumphant sea,  
 Whose rocky shore beats back the envious surge  
 Of watery Neptune, is now bound in with shame,  
 With inky blots and rotten parchment bonds :  
 That England, that was wont to conquer others, 65  
 Hath made a shameful conquest of itself.

Ah, would the scandal vanish with my life,  
 How happy then were my ensuing death !

*Enter KING RICHARD and QUEEN ; AUMERLE, DEBART,  
 GREYS, BIGOT, ROSS, and WILLOUGHBY.*

YORK. The king is come deal mildly with his youth ;  
 For young hot colts, being rag'd, do rage the more. 70

QUEEN. How fares our noble uncle, Lancaster ?

K. RICH. What comfort, man ? How is't with aged  
 Gaunt ?

GAUNT. O, how that name befits my composition !  
 Old Gaunt, indeed, and gaunt in being old ;  
 Within me grief hath kept a tedious fast ; 75  
 And who abstains from meat that is not gaunt ?  
 For sleeping England long time have I watched ;  
 Watching breeds leanness, leanness is all gaunt ;  
 The pleasure that some fathers feed upon  
 Is my strict fast, I mean my children's looks ; 80  
 And therein fasting, hast thou made me gaunt ;  
 Gaunt am I for the grave, gaunt as a grave,  
 Whose hollow womb inherits nought but bones.

K. RICH. Can sick men play so nicely with their names ?

GAUNT. No, misery makes sport to mock itself : 85  
 Since thou dost seek to kill my name in me,  
 I mock my name, great king, to flatter thee.

K. RICH. Should dying men flatter with those that live ?

GAUNT. No, no ; men living flatter those that die.

K. RICH. Thou, now a-dying, say'st thou flatterest me. 90

GAUNT. Oh no! thou diest, though I the sicker be  
K. RICH. I am in health, I breathe, and see thee ill  
GAUNT. Now, He that made me knows I see thee ill  
Ill in myself to see, and in thee seeing ill.

Thy deathbed is no lesser than thy land, 95  
Wherein thou liest in reputation sick  
And thou, too careless patient as thou art,  
Committ'st thy anointed body to the cure  
Of those physicians that first wounded thee  
A thousand flatterers sit within thy crown, 100  
Whose compass is no bigger than thy head,  
And yet, incag'd in so small a verge,  
The waste is no whit lesser than thy land  
O, had thy grandsire with a prophet's eye,  
Seen how his son's son should destroy his sons, 105  
From forth thy reach he would have laid thy shame,  
Deposing thee before thou wert possess'd,  
Which art possess'd now to depose thyself  
Why, cousin, wert thou regent of the world,  
It were a shame to let this land by lease 110  
But, for thy world enjoying but this land,  
Is it not more than shame to shame it so?  
Landlord of England art thou now, not king  
Thy state of law is bondslave to the law,  
And thou —

K. RICH. A lunatic lean-witted fool, 115  
Presuming on an ague's privilege,  
Darest with thy frozen admonition  
Make pale our cheek; chasing the royal blood  
With fury from his native residence.  
Now, by my seat's right royal majesty, 120  
Wert thou not brother to great Edward's son  
This tongue that runs so roundly in thy head,  
Should run thy head from thy untruss'd shoulders  
GAUNT. O, spare me not, my brother Edward's son.

Lord of England art  
thou now, me king.

Act II Sc. i

Enter King



For that I was his father Edward's son , 125  
 That blood already, like the pelican,  
 Hast thou tapped out, and drunkenly caroused  
 My brother Gloucester, plain well meaning soul,  
 Whom fair befal in heaven 'mongst happy souls '  
 May be a precedent and witness good 130  
 That thou respect'st not spilling Edward's blood  
 Join with the present sickness that I have ,  
 And thy unkindness be like crooked age,  
 To crop at once a too-long wither'd flower  
 Live in thy shame, but die not shame with thee ' 135  
 These words hereafter thy tormentors be '  
 Convey me to my bed, then to my grave  
 Love they to live that love and honour have

*[Exit, borne out by his Attendants]*

K. Rich. And let them die that age and sullens have ,  
 For both hast thou, and both become the grave 140

York. I do beseech your majesty, impute his words  
 To wayward sickness and age in him  
 He loves you, on my life, and holds you dear  
 As Harry Duke of Hereford, were he here

K. Rich. Right; you say true as Hereford loves so his  
 As theirs, so mine; and all be as it is. 145

*Enter NORTHUMBERLAND.*

North. My liege, old Gaunt commends him to your  
 majesty.

K. Rich. What says he?

North. Nay, nothing all is said

His tongue is now a stringless instrument,  
 Words, life, and all, old Lancaster hath spent 150

York. He York the next that must be bankrupt so '  
 Though death be poor, it ends a mortal woe.

K. Rich. The ripest fruit first falls, and so doth he  
 His time is spent, our pilgrimage must be.  
 So much for that Now for our Irish wars 155



We must supplant those rough rug-headed kerns,  
Which live like venom where no venom else,  
But only they have privilege to live.

And, for these great affairs do ask some charge,  
Towards our assistance, we do seize to us  
The plate, coin, revenues, and movables,  
Whereof our uncle Gaunt did stand possessed.

160

YORK. How long shall I be patient? Ah, how long  
Shall tender duty make me suffer wrong?

Not Gloucester's death, nor Hereford's banishment,  
Nor Gaunt's rebukes, nor England's private wrongs,  
Nor the prevention of poor Bolingbroke  
About his marriage, nor my own disgrace,  
Have ever made me sour my patient cheek,  
Or bend one wrinkle on my sovereign's face.

165

170

I am the last of noble Edward's sons,  
Of whom thy father, Prince of Wales, was first;  
In war, was never lion ragèd more fierce,  
In peace, was never gentle lamb more mild,  
Than was that young and princely gentleman.

175

His face thou hast, for even so look'd he,  
Accomplished with the number of thy hours;  
But when he frowned, it was against the French,  
And not against his friends, his noble hand  
Did win what he did spend, and spent not that  
Which his triumphant father's hand had won:

180

His hands were guilty of no kindred blood,  
But bloody with the enemies of his kin.  
O, Richard! York is too far gone with grief,  
Or else he never would compare between.

185

K. RICH. Why, uncle, what's the matter?

YORK.

O, my liege,

Pardon me, if you please; if not, I, pleasèd  
Not to be pardoned, am content withal.  
Seek you to seize and gripe into your hands

- The royalties and rights of banished Hereford? 190  
 Is not Gaunt dead? and doth not Hereford live?  
 Was not Gaunt just? and is not Harry true?  
 Did not the one deserve to have an heir?  
 Is not this heir a well-deserving son?  
 Take Hereford's rights away, and take from Time 195  
 His charters and his customary rights  
 Let not to-morrow then ensue to-day,  
 Be not thyself; for how art thou a king,  
 But by fair sequence and succession?  
 Now, afore God—God forbid I say true!— 200  
 If you do wrongfully seize Hereford's rights,  
 Call in the letters-patents, that he hath  
 By his attorney's-general to sue  
 His livery, and deny his offered homage.  
 You pluck a thousand dangers on your head, 205  
 You lose a thousand well-disposed hearts. *E*  
 And prick my tender patience to those thoughts  
 Which honour and allegiance cannot think.  
 K. Rich. Think what you will, we seize into our hands  
 His plate, his goods, his money, and his lands 210  
 Your. I'll not be by the while, my liege, farewell  
 What will ensue hereof there's none can tell,  
 But by bad courses may be understood  
 That their events can never fall out good *[Exit]*  
 K. Rich. Go, Bushy, to the Earl of Wiltshire straight, 215  
 Bid him repair to us to Illy House  
 To see this business. To-morrow next  
 We will for Ireland; and 'tis time, I trow,  
 And we create, in absence of ourself,  
 Our uncle York lord governor of England, 220  
 For he is just, and always loved us well  
 Come on, our queen: to-morrow must we part.  
 Be merry, for our time of stay is short. *Flourish*

[*Exeunt KING, QUEEN, BURTON, ALAN, GREGG, and  
BAGOT.*]

NORTH. Well, lords, the Duke of Lancaster is dead.

ROSS. And living too; for now his son is duke. 225

WILLO. Barely in title, not in revenues.

NORTH. Richly in both, if justice had her right

ROSS. My heart is great; but it must break with silence,

Ere't be disburdened with a liberal tongue.

NORTH. Nay, speak thy mind; and let him ne'er speak  
more 230

That speaks thy words again to do thee harm!

WILLO. Tends that thou wouldst speak to the Duke of  
Hereford?

If it be so, out with it boldly, man;

Quick is mine ear to hear of good towards him.

ROSS. No good at all that I can do for him; 235

Unless you call it good to pity him,

Bereft and spoil'd of his patrimony.

NORTH. Now, afore God, 'tis shame such wrongs are borne  
In him, a royal prince, and many more

Of noble blood in this declining land. 240

The king is not himself, but basely led

By flatterers; and what they will inform,

Merely in hate, 'gainst any of us all,

That will the king severely prosecute

'Gainst us, our lives, our children, and our heirs. 245

ROSS. The commons hath he pill'd with grievous taxes,  
And quite lost their hearts: the nobles hath he fin'd  
For ancient quarrels, and quite lost their hearts.

WILLO. And daily new exactions are devised,  
As blanks, benevolences, and I wot not what; 250  
But what, o' God's name, doth become of this?

NORTH. Wars have not wasted it, for warred he hath not,  
But basely yielded upon compromise  
That which his ancestors achieved with blows:  
More hath he spent in peace than they in wars. 255

ROSS. The Earl of Wiltshire hath the realm in farm.  
 WILLO. The king's grown bankrupt, like a broken man  
 NORTH. Reproach and dissolution hangeth over him  
 ROSS. He hath not money for these Irish wars,  
 His burthenous taxations notwithstanding, 260  
 But by the robbing of the banished duke.  
 NORTH. His noble kinsman : most degenerate king '  
 But, lords, we hear this fearful tempest sing,  
 Yet seek no shelter to avoid the storm  
 We see the wind sit sore upon our sails, 265  
 And yet we strike not, but securely perish.  
 ROSS. We see the very wreck that we must suffer,  
 And unavoided is the danger now,  
 For suffering so the causes of our wreck.  
 NORTH. Not so ; even through the hollow eyes of  
 death 270  
 I spy life peering ; but I dare not say  
 How near the tidings of our comfort is  
 WILLO. Nay, let us share thy thoughts, as thou dost ours  
 ROSS. Be confident to speak, Northumberland .  
 We three are but thyself , and, speaking so, 275  
 Thy words are but as thoughts , therefore, be bold  
 NORTH. Then thus : I have from Port le Blanc, a bay  
 In Brittany, received intelligence  
 That Harry, Duke of Hereford, Beignold, Lord Cobham,  
 That late broke from the Duke of Exeter, 280  
 His brother, Archbishop late of Canterbury,  
 Sir Thomas Arpingham, Sir John Ramston,  
 Sir John Norbery, Sir Robert Waterton, and Francis Quont,—  
 All these, well furnished by the Duke of Bretagne,  
 With eight tall ships, three thousand men of war, 285  
 Are making hither with all due expedience,  
 And shortly mean to touch our northern shore  
 Perhaps they had ere this, but that they stay  
 The first departing of the king for Ireland

If then we shall shake off our slavish yoke,  
 Imp out our drooping country's broken wing,  
 Redeem from broking pawn the blemish'd crown,  
 Wipe off the dust that hides our sceptre's gilt,  
 And make high majesty look like itself,  
 Away with me in post to Ravenspurgh :  
 But if you faint, as fearing to do so,  
 Stay and be secret, and myself will go.

ROSS. To horse, to horse ! urge doubts to them that fear.

WILLO. Hold out my horse, and I will first be there.

[*Exeunt*]

SCENE II. *A room in Windsor Castle.*

*Enter QUEEN, BUSHY, and BAGOT.*

BUSHY. Madam, your majesty is too much sad :  
 You promised, when you parted with the king,  
 To lay aside life-harming heaviness,  
 And entertain a cheerful disposition.

QUEEN. To please the king I did ; to please myself  
 I cannot do it ; yet I know no cause  
 Why I should welcome such a guest as grief,  
 Save bidding farewell to so sweet a guest  
 As my sweet Richard : yet again, methinks,  
 Some unborn sorrow, ready to outburst,  
 Is coming towards me, and my inward soul  
 With nothing trembles : at something it grieves  
 More than with parting from my lord the king.

BUSHY. Each substance of a grief hath twenty shadows,  
 Which shows like grief itself, but is not so :  
 For sorrow's eye, glazed with blinding tears,  
 Divides one thing entire to many objects ;  
 Like perspectives, which rightly gazed upon,  
 Show nothing but confusion, eyed awry,  
 Distinguish form : so your sweet majesty,  
 Looking awry upon your lord's departure,



The Lord Northumberland, his son young Henry Percy,  
 The Lords of Ross, Beaumont, and Willoughby,  
 With all their powerful friends, are fled to him. 55

BUSHY Why have you not proclaim'd Northumberland  
 And the rest of the revolted faction traitors?

GREEN. We have: whereupon the Earl of Worcester  
 Hath broke his staff, resigned his stewardship,  
 And all the household servants fled with him 6  
 To Bolingbroke.

BUSHY. Despair not, madam.

QUEEN Who shall hinder me?

I will despair, and be at enmity  
 With cozening hope; he is a flatterer, 6  
 A parasite, a keeper-back of death,  
 Who gently would dissolve the bands of life  
 Which false hope lingers in extremity.

*Enter YORK.*

GREEN. Here comes the Duke of York.

QUEEN. With signs of war about his aged neck;  
 O, full of careful business are his looks! 70  
 Uncle, for God's sake, speak comfortable words.

YORK Should I do so, I should belie my thoughts:  
 Comfort's in heaven; and we are on the earth,  
 Where nothing lives but crosses, cares, and grief. 75  
 Your husband, he is gone to save far off,  
 Whilst others come to make him lose at home:  
 Here am I left to underprop his land,  
 Who, weak with age, cannot support myself:  
 Now comes the sick hour that his surfeit made; 80  
 Now shall he try his friends that flattered him.

*Enter a Servant.*

SERV. My Lord, your son was gone before I came.

YORK. He was? Why so! go all which way it will!  
 The nobles they are fled, the commons they are cold,





These high wild hills and rough uneven ways  
Draw out our miles, and make them wearisome : 5  
And yet your fair discourse hath been as sugar,  
Making the hard way sweet and delectable.  
But, I bethink me, what a weary way  
From Ravenspurgh to Cotswold will be found  
In Ross and Willoughby, wanting your company, 10  
Which, I protest, hath very much beguiled  
The tediousness and process of my travel ;  
But theirs is sweetened with the hope to have  
The present benefit which I possess : 15  
And hope to joy is little less in joy  
Than hope enjoyed : by this the weary lords  
Shall make their way seem short, as mine hath done  
By sight of what I have, your noble company.

BOLING. Of much less value is my company  
Than your good words. But who comes here ? 20

*Enter HARRY PERCY.*

NORTH. It is my son, young Harry Percy,  
Sent from my brother, Worcester, whencesoever.  
Harry, how fares your uncle ?

PERCY. I had thought, my lord, to have learn'd his health  
of you.

NORTH. Why, is he not with the queen ? 25

PERCY. No, my good lord ; he hath forsook the court,  
Broken his staff of office, and dispersed  
The household of the king.

NORTH. What was his reason ?

He was not so resolved when last we spake together.

PERCY. Because your lordship was proclaimed traitor. 31  
But he, my lord, is gone to Ravenspurgh,  
To offer service to the Duke of Hereford,  
And sent me o'er by Berkeley, to discover  
What power the Duke of York had levied there ; 35  
Then with directions to repair to Ravenspurgh.

NORTH. Have you forgot the Duke of Hereford, boy ?

PERCY. No, my good lord ; for that is not forgot

Which ne'er I did remember : to my knowledge,

I never in my life did look on him.

NORTH. Then learn to know him now , this is the duke

PERCY. My gracious lord, I tender you my service, 41

Such as it is, being tender, raw and young ,

Which elder days shall ripen, and confirm

To more approv'd service and desert

BOLING. I thank thee, gentle Percy , and be sure 45

I count myself in nothing else so happy

As in a soul remembering my good friends ,

And, as my fortune ripens with thy love,

It shall be still thy true love's recompense

My heart this covenant makes, my hand thus seals it 50

NORTH. How far is it to Berkeley ? and what star

Keeps good old York there, with his men of war ?

PERCY. There stands the castle, by yon tuft of trees,

Manned with three hundred men, as I have heard ,

And in it are the Lords of York, Berkeley and Seymour 55

None else of name and noble estimate

*Enter ROSS and WILLOUGHBY.*

NORTH. Here comes the Lords of Ross and Willoughby,

Bloody with spurring, fiery red with haste

BOLING. Welcome, my lords I wot your love pursues 60

A banish'd traitor ; all my treasury

Is yet but unfelt thanks, which, more enriched,

Shall be your love and labour's recompense.

ROSS. Your presence makes us rich, most noble lord

WILLO. And far surmounts our labour to attain it

BOLING. Evermore thanks, the exchequer of the poor , 66

Which, till my infant fortune comes to years,

Stands for my bounty. But who comes here ?

*Enter BERKELEY.*

NORTH It is my Lord of Berkeley, as I guess.

BERK. My Lord of Hereford, my message is to you.

BOLING. My lord, my answer is—"to Lancaster"; 70  
And I am come to seek that name in England;  
And I must find that title in your tongue,  
Before I make reply to aught you say.

BERK. Mistake me not, my lord; 'tis not my meaning 75  
To raze one title of your honour out:  
To you, my lord, I come, what lord you will,  
From the most gracious regent of this land,  
The Duke of York, to know what pricks you on  
To take advantage of the absent time,  
And fright our native peace with self-born arms. 80

*Enter York, attended.*

BOLING. I shall not need transport my words by you;  
Here comes his grace in person. My noble uncle! 85  
*[Kneels.]*

YORK. Show me thy humble heart, and not thy knee.  
Whose duty is deceivable and false. 85

BOLING. My gracious uncle,—

YORK. Tut, tut!

Grace me no grace, nor uncle me no uncle:  
I am no traitor's uncle, and that word, "grace,"  
In an ungracious mouth is but profane.  
Why have these banished and forbidden legs 90  
Dared once to touch a dust of England's ground?  
But then more, "why?" why have they dared to march  
So many miles upon her peaceful bosom,  
Frighting her pale-faced villages with war  
And ostentation of despised arms? 95  
Comest thou because the anointed king is hence?  
Why, foolish boy, the king is left behind,  
And in my loyal bosom lies his power  
Were I but now the lord of such hot youth  
As when I leave Gaunt, thy father, and myself 100  
To seek the Black Prince, that young Mars of men.



NORTH. The noble duke hath been too much abused.

ROSA. It stands your grace upon to do him right.

WILLO. Base men by his endowments are made great.

YORK. My lords of England, let me tell you this:

I have had feeling of my cousin's wrongs 140

And laboured all I could to do him right;

But in this kind to come,—in braving arms,

Be his own carver and cut out his way,

To find out right with wrong,—it may not be:

And you that do abet him in this kind, 145

Cherish rebellion, and are rebels all.

NORTH. The noble duke hath sworn his coming is

But for his own and for the right of that

We all have strongly sworn to give him aid;

And let him ne'er see joy that breaks that oath! 150

YORK. Well, well, I see the issue of these arms;

I cannot mend it, I must needs confess,

Because my power is weak, and all ill left:

But if I could, by Him that gave me life,

I would attach you all, and make you stoop 155

Unto the sovereign mercy of the king;

But, since I cannot, be it known to you,

I do remain as neuter. So, fare you well;

Unless you please to enter in the castle

And there repose you for this night. 160

BOLING. An offer, uncle, that we will accept;

But we must win your grace to go with us

To Bristol Castle, which they say is held

By Bushy, Bagot, and their complices,

The caterpillars of the commonwealth, 165

Which I have sworn to weed and pluck away.

YORK. It may be I will go with you: but yet I'll pause;

For I am loth to break our country's laws.

Nor friend nor foes, to me welcome you are:

Things past redress are now with me past care. 170

[Exeunt.]



## ACT III.

SCENE I. BOLINGBROKE's camp before Bristol Castle.

*Enter BOLINGBROKE, YORK, NORTHUMBERLAND, PERCY, WILLOUGHBY, ROSS : Officers behind, with BUSBY and GREEN, prisoners.*

BOLING. Bring forth these men.

Busby and Green, I will not vex your souls—  
 Since presently your souls must part your bodies—  
 With too much urging your pernicious lives,  
 For 'twere no charity : yet, to wash your blood 5  
 From off my hands, here in the view of men  
 I will unfold some causes of your deaths.  
 You have misled a prince, a royal king,  
 A happy gentleman in blood and lineaments,  
 By you unhappied and disfigured clean ; 10  
 Myself,—a prince by fortune of my birth,  
 Near to the king in blood, and near in love  
 Till you did make him misinterpret me,—  
 Have stooped my neck under your injuries,  
 And sighed my English breath in foreign clouds, 15  
 Eating the bitter bread of banishment ;  
 Whilst you have fed upon my seignories,  
 Disparked my parks, and felled my forest woods ;  
 From mine own windows torn my household coat,  
 Razed out my impress, leaving me no sign, 20  
 Save men's opinions and my living blood,  
 To show the world I am a gentleman.





This, and much more, much more than twice all this,  
Condemns you to the death. See them delivered over  
To execution and the hand of death.

BUSHY. More welcome is the stroke of death to me,  
Than Bolingbroke to England. Lords, farewell.

GREEN. My comfort is, that heaven will take our souls,  
And plague injustice with the pains of hell.

BOLING. My lord Northumberland, see them despatched.  
[*Exeunt NORTHUMBERLAND and others, with*  
*Prisoners.*]

Uncle, you say the queen is at your house ;  
For God's sake, fairly let her be entreated :  
Tell her I send to her my kind commends ;  
Take special care my greetings be delivered.

YORK. A gentleman of mine I have despatched  
With letters of your love to her at large.

BOLING. Thanks, gentle uncle. Come, lords, away ;  
To fight with Glendower and his complices ;  
Awhile to work, and after, holiday. [*Exeunt.*]

SCENE II. *The coast of Wales. A Castle in view.*

*Flourish. drums and trumpets. Enter KING RICHARD, the*  
*BISHOP OF CARLISLE, AUMERLE, and Soldiers.*

K. RICH. Barkloughly Castle call you this at hand ?

AUM. Yea, my lord. How brooks your grace the air,  
After your late tossing on the breaking seas ?

K. RICH. Needs must I like it well : I weep for joy  
To stand upon my kingdom once again.  
Dear earth, I do salute thee with my hand,  
Though rebels wound thee with their horses' hoofs :  
As a long-parted mother with her child  
Plays fondly with her tears and smiles in meeting.  
So, weeping, smiling, greet I thee, my earth,  
And do thee favours with my royal hands.



Stand here and naked, trembling at themselves?  
 So when this thief, this traitor, Bolingbroke,—  
 Who all this while hath revelled in the night,  
 Whilst we were wandering with the Antipodes,—  
 Shall see us rising in our throne, the east,  
 His treasons will sit blushing in his face,  
 Not able to endure the sight of day.  
 But, well affrighted, tremble at his sin.  
 Not all the water in the rough rude sea  
 Can wash the balm from an anointed king :  
 The breath of worldly men cannot depose  
 The deputy elected by the Lord ;  
 For every man that Bolingbroke hath pressed  
 To lift shroud steel against our golden crown,  
 God for his Richard hath in heavenly pay  
 A glorious angel—then, if angels fight,  
 Weak men must fall ; for heaven still guards the right.

*Enter SALISBURY.*

Welcome, my lord : how far off lies your power ?

SAL. Nor near, nor farther off, my gracious lord,  
 Than this weak arm—discomfort guides my tongue,  
 And bids me speak of nothing but despair.  
 One day too late, I fear me, noble lord,  
 Hath clouded all thy happy days on earth :  
 O, call back yesterday, bid time return,  
 And thou shalt have twelve thousand fighting men !  
 To-day, to-day, unhappy day, too late,  
 O'erthrows thy joys, friends, fortune, and thy state ;  
 For all the Welshmen, hearing thou wert dead,  
 Are gone to Bolingbroke, dispersed and fled.

AUM. Comfort, my liege ; why looks your grace so pale ?

K. RICH. But now, the blood of twenty thousand men  
 Did triumph in my face, and they are fled ;  
 And, till so much blood thither come again,  
 Have I not reason to look pale and dead ?

All souls that will be safe, fly from my side,  
 For time hath set a blot upon my pride. 80

Aux. Comfort, my liege, remember who you are.

K. RICH. I had forgot myself; am I not king?

Awake, thou coward majesty! thou sleepest.  
 Is not the king's name twenty thousand names? 85

Arm, arm, my name! a puny subject strikes  
 At thy great glory. Look not to the ground  
 Ye favourites of a king: are we not high?  
 High be our thoughts: I know my uncle York  
 Hath power enough to serve our turn But who 90  
 Comes here?

*Enter SCROOP.*

SCROOP. More health and happiness betide my liege,  
 Than can my care-tuned tongue deliver him!

K. RICH. Mine ear is open, and my heart prepared,  
 The worst is worldly loss thou canst unfold  
 Say, is my kingdom lost? why, 'twas my care: 95  
 And what loss is it to be rid of care?

Strives Bolingbroke to be as great as we?  
 Greater he shall not be; if he serve God,  
 We'll serve him too, and be his fellow so:  
 Revolt our subjects? that we cannot mend; 100  
 They break their faith to God as well as us.  
 Cry woe, destruction, ruin, and decay,  
 The worst is death, and death will have his day.

SCROOP. Glad am I that your highness is so armed  
 To bear the tidings of calamity 105  
 Like an unseasonable stormy day,  
 Which makes the silver rivers drown their shores,  
 As if the world were all dissolved to tears,  
 So high above its limits swells the rage  
 Of Bolingbroke, covering your fearful land 110  
 With hard bright steel, and hearts harder than steel  
 White-beards have armed their thin and hairless scalps





And so your foldest fight against yourself,  
 Fear, and be slurr, no worse can come to fight :  
 And fight and die is death destroying death ;  
 Where fearing dying pays death servile breath.

Aun. My father hath a power, inquire of him,  
 And learn to make a body of a limb.

K. Rich. Thou chidest me well, proud Bolingbroke, I  
 come

To change blows with thee for our day of doom.

This ague fit of fear is over-blown ;

An easy task it is to win our own.

Say, Scroop, where lies our uncle with his power ?

Speak sweetly, man, although thy looks be sour.

Scroop. Men judge by the completion of the sky

The state and inclination of the day :

So may you by my dull and heavy eye.

My tongue hath but a heavier tale to say.

I play the torturer, by small and small,

To lengthen out the worst that must be spoken :

Your uncle York is joined with Bolingbroke,

And all your northern castles yielded up,

And all your southern gentlemen in arms

Upon his party.

K. Rich. Thou hast said enough.

[To Aun.] Beshrew thee, cousin, which didst lead me forth  
 Of that sweet way I was in to despair !

What say you now ? What comfort have we now ?

By heaven, I'll hate him everlastingly

That bids me be of comfort any more.

Go to Flint Castle ; there I'll pine away ;

A king, woe's slave, shall kingly woe obey.

That power I have, discharge ; and let them go

To ear the land that hath some hope to grow,

For I have none : let no man speak again

To alter this, for counsel is but vain.

AUM. My liege, one word

K. RICH. He does me double wrong

That wounds me with the flatteries of his tongue.

Discharge my followers : let them hence away, 220

From Richard's night to Bolingbroke's fair day. [*Exeunt*

SCENE III. *Wales. Before Flint Castle*

*Enter, with drum and colours, BOLINGBROKE, YORK,  
NORTHUMBERLAND, Attendants, and Forces*

BOLING. So that by this intelligence we learn  
The Welshmen are dispersed , and Salisbury  
Is gone to meet the king, who lately landed,  
With some few private friends, upon this coast

NORTH. The news is very fair and good, my lord , 5  
Richard, not far from hence, hath hid his head

YORK. It would beseem the Lord Northumberland  
To say " King Richard " : alack the heavy day  
When such a sacred king should hide his head !

NORTH. Your grace mistakes , only to be brief 10  
Left I his title out.

YORK. The time hath been,  
Would you have been so brief with him, he would  
Have been so brief with you, to shorten you,  
For taking so the head, your whole head's length. 15

BOLING. Mistake not, uncle, further than you should.

YORK. Take not, good cousin, further than you should,  
Lest you mis-take : the heavens are o'er our heads.

BOLING I know it, uncle, and oppose not myself  
Against their will. But who comes here ? 20

*Enter PERCY.*

Welcome, Harry : what, will not this castle yield ?

PERCY. The castle royally is manned, my lord,  
Against thy entrance.

BOLING. Royally ?  
Why, it contains no king ? 25







Your children yet unborn and unbegot,  
 That lift your vassal hands against my head,  
 And threat the glory of my precious crown.  
 Tell Bolingbroke—for yond' methinks he stands—  
 That every stride he makes upon my land  
 Is dangerous treason : he is come to open  
 The purple testament of bleeding war ;  
 But ere the crown he looks for live in peace,  
 Ten thousand bloody crowns of mothers' sons  
 Shall ill become the flower of England's face,  
 Change the complexion of her maid-pale peace  
 To scarlet indignation, and bedew  
 Her pastures' grass with faithful English blood.

NORTH The king of heaven forbid our lord the king  
 Should so with civil and uncivil arms  
 Be rush'd upon ! Thy thrice-noble cousin,  
 Harry Bolingbroke, doth humbly kiss thy hand ;  
 And by the honourable tomb he swears,  
 That stands upon your royal grandsire's bones ;  
 And by the royalties of both your bloods,  
 Currents that spring from one most gracious head.  
 And by the buried hand of warlike Gaunt,  
 And by the worth and honour of himself,  
 Comprising all that may be sworn or said,  
 His coming hither hath no further scope  
 Than for his lineal royalties, and to beg  
 Enfranchisement immediate on his knees :  
 Which on thy royal party granted once,  
 His glittering arms he will commend to rust,  
 His barb'd steeds to stables, and his heart  
 To faithful service of your majesty.  
 This swears he, as he is a prince, is just ;  
 And, as I am a gentleman, I credit him.

K. RICH. Northumberland, say thus the king returns :  
 His noble cousin is right welcome hither ;



And turned once, why not upon my head? 16

Ymeric! then weepst, my tender hearted consort!

We'll make foul weather with despidal tears;

Our sighs and they shall lodge the summer corn,

And make a dearth in this revelling land.

Or shall we play the wantons with our woes, 17

And make some pretty match with shedd'ng tears?

As thus, to drop them still upon one place,

Till they have frotted us a pair of graves

Within the earth; and, therein laid—"There lies

Two kinsmen, digged their graves with weeping eyes?" 18

Would not this ill do well? Well, well, I see

I talk but ill, and you mock at me.

Most mighty prince, my Lord Northumberland,

What says King Bolingbroke? will his majesty 175

Give Richard leave to live till Richard die?

You make a leg, and Bolingbroke says—ay.

NORTH. My Lord, in the base court he doth attend

To speak with you, may't please you to come down?

K. RICH. Down, down I come; like glittering Phaeton, 180

Wanting the manage of unruly jades.

(NORTH. retires to BOLING

In the base court? Base court, where kings grow base,

To come at traitors' call, and do them grace.

In the base court? Come down? Down court! Down

king!

For night-owls shriek where mounting larks should sing.

[Exit from above.

BOLING. What says his majesty? 185

NORTH.

Sorrow and grief of heart

Makes him speak fondly, like a frantic man:

Yet he is come

Enter KING RICHARD, and his Attendants, below.

BOLING. Stand all apart,

And show fair duty to his majesty. 190





"Fair cousin,  
you betray your  
princely knee"  
Act III Sc III.

H. PROCTOR 1899.





The noisome weeds, that without profit suck  
The soil's fertility from wholesome flowers.

HERV. Why should we, in the compass of a pale,  
Keep law and form and due proportion,  
Showing, as in a model, our firm estate,  
When our sea-walled garden, the whole Land,  
Is full of weeds : her fairest flowers choked up,  
Her fruit-trees all unpruned, her hedges ruined,  
Her knots disordered, and her wholesome herbs  
Swarming with caterpillars ?

GARD. Hold thy peace :  
He that hath suffered this disordered spring  
Hath now himself met with the fall of leaf :  
The weeds, that his broad-spreading leaves did shelter,  
That seemed in eating him to hold him up,  
Are pluck'd up, root and all, by Bolingbroke ;  
I mean the Earl of Wiltshire, Bushy, Green.

SERV. What, are they dead ?

GARD. They are ; and Bolingbroke  
Hath seized the wasteful king. O what pity is it  
That he had not so trimmed and dressed his land  
As we this garden ! We at time of year  
Do wound the bark, the skin of our fruit-trees,  
Lest, being over-proud in sap and blood,  
With too much riches it confound itself :  
Had he done so to great and growing men,  
They might have lived to bear, and he to taste,  
Their fruits of duty : superfluous branches  
We lop away, that bearing boughs may live :  
Had he done so, himself had borne the crown,  
Which waste, and idle hours, hath quite thrown down.

SERV. What, think you then the king shall be de-  
posed ?

GARD. Depressed he is already ; and deposed,  
'Tis doubt, he will be : letters came last night





"Say where,  
when, and how,  
Camest thou  
by these ill  
tidings?"

Alms. Sec.

GARD. Poor queen ! so that thy state might be no worse,  
 I would my skill were subject to thy curse.  
 Here did she fall a tear ; here, in this place,  
 I'll set a bank of rue, sour herb of grace .  
 Rue, even for ruth, here shortly shall be seen, 110  
 In the remembrance of a weeping queen [Exeunt.



## ACT IV.

SCENE I. *London. Westminster Hall. The Lords spiritual on the right side of the throne; the Lords temporal on the left; the Commons below.*

*Enter BOLINGBROKE, AUMERLE, SURREY, NORTHUMBERLAND, PERCY, FITZWATER, another Lord, the BISHOP OF CARLISLE, the ABBOT OF WESTMINSTER, and Attendants Officers behind with BAGOT.*

BOLING. Call forth Bagot.

*[Officers bring BAGOT to the Bar.]*

Now, Bagot, freely speak thy mind  
What thou dost know of noble Gloucester's death;  
Who wrought it with the king, and who perform'd  
The bloody office of his timeless end.

5

BAGOT. Then set before my face the Lord Aumerle.

BOLING. Cousin, stand forth, and look upon that man.

BAGOT. My Lord Aumerle, I know your daring tongue  
Scorns to unsay what once it hath delivered.  
In that dead time when Gloucester's death was plotted, 10  
I heard you say, "Is not my arm of length,  
That reacheth from the restful English court  
As far as Calais, to my uncle's head?"  
Amongst much other talk, that very time,  
I heard you say, that you had rather refuse 15  
The offer of a hundred thousand crowns,  
Than Bolingbroke's return to England;  
Adding withal, how blessed this land would be  
In this your cousin's death.

AUM. Princes, and noble lords, 20

What answer shall I make to this base man ?

Shall I so much dishonour my fair stars,

On equal terms to give him chastisement ?

Either I must, or have mine honour souled

With the attainer of his slanderous lips 25

There is my gage, the manual seal of death,

That marks thee out for hell I say, thou liest

And will maintain what thou hast said is false

In thy heart-blood, though being all too base

To stain the temper of my knightly sword. 30

BOLING. Bagot, forbear, thou shalt not take it up.

AUM. Excepting one, I would he were the best

In all this presence, that hath moved me so.

FITZ. If that thy valour stand on sympathy,

There is my gage, Aumerle, in gage to thine 35

By that fair sun that shows me where thou stand'st,

I heard thee say, and vauntingly thou spak'st it,

That thou wert cause of noble Gloucester's death.

If thou deny'st it, thou liest twenty times,

And I will turn thy falsehood to thy heart, 40

Where it was forgéd, with my rapier's point.

AUM. Thou dar'st not, coward, live to see that day

FITZ. Now, by my soul, I would it were this hour.

AUM. Fitzwater, thou art damned to hell for this

PENCY. Aumerle, thou liest, his honour is as true 45

In this appeal as thou art all unjust,

And, that thou art so, there I throw my gage,

To prove it on thee to the extremest point

Of mortal breathing. seize it, if thou darest.

AUM. And if I do not, may my hands rot off, 50

And never brandish more revengeful steel

Over the glittering helmet of my foe !

LORD. I task the earth to the like, forsworn Aumerle ;

And spur thee on with full as many lies

As may be hallon'd in thy treacherous ear 55  
 From sun to sun : there is my honour's pawn ;  
 Engage it to the trial, if thou darest.

AUM. Who sets me else ? by heaven, I'll throw at all :  
 I have a thousand spirits in one breast,  
 To answer twenty thousand such as you. 60

SURREY. My Lord Fitzwater, I do remember well  
 The very time Aumerle and you did talk.

FITZ. 'Tis very true : you were in presence then ;  
 And you can witness with me, this is true.

SURREY As false, by heaven, as heaven itself is true 65

FITZ. Surrey, thou liest.

SURREY. Dishonourable boy !

That lie shall lie so heavy on my sword,  
 That it shall render vengeance and revenge,  
 Till thou, the he-giver, and that lie, do lie 70  
 In earth as quiet as thy father's skull :  
 In proof whereof, there is my honour's pawn ;  
 Engage it to the trial, if thou darest.

FITZ. How fondly dost thou spur a forward horse !  
 If I dare eat, or drink, or breathe, or live, 75  
 I dare meet Surrey in a wilderness,  
 And spit upon him, whilst I say he lies,  
 And lies, and lies : there is my bond of faith,  
 To tie thee to my strong correction.  
 As I intend to thrive in this new world, 80  
 Aumerle is guilty of my true appeal :  
 Besides, I heard the banish'd Norfolk say,  
 That thou, Aumerle, didst send two of thy men  
 To execute the noble duke at Calais.

AUM. Some honest Christian trust me with a gage, 85  
 That Norfolk lies : here do I throw down this,  
 If he may be repealed to try his honour.

BOLING. These differences shall all rest under gage  
 Till Norfolk be repealed : repealed he shall be,

And, though mine enemy, restored again, 90  
To all his land and seignories ; when he's returned,  
Against Aumerle we will enforce his trial.

CAR. That honourable day shall ne'er be seen.  
Many a time hath banish'd Norfolk fought  
For Jesu Christ, in glorious Christian field, 95  
Streaming the ensign of the Christian Cross  
Against black pagans, Turks, and Saracens ;  
And, toiled with works of war, retired himself  
To Italy ; and there at Venice gave  
His body to that pleasant country's earth, 100  
And his pure soul unto his captain Christ,  
Under whose colours he had fought so long.

BOLING. Why, bishop, is Norfolk dead ?

CAR. As surely as I live, my lord.

BOLING. Sweet peace conduct his sweet soul to the  
bosom 105

Of good old Abraham ! Lords appellants,  
Your differences shall all rest under gage,  
Till we assign you to your days of trial.

*Enter YORK, attended*

YORK. Great Duke of Lancaster, I come to thee  
From plume-pluck'd Richard, who with willing soul 110  
Adopts thee heir, and his high sceptre yields  
To the possession of thy royal hand .  
Ascend his throne, descending now from him,  
And long live Henry, of that name the fourth !

BOLING. In God's name, I'll ascend the regal throne. 115

CAR. Marry, God forbid !

Worst in this royal presence may I speak,  
Yet best beseeching me to speak the truth  
Would God that any in this noble presence  
Were enough noble to be upright judge 120  
Of noble Richard ! then true noblesse would  
Learn him forbearance from so foul a wrong.





He may surrender ; so we shall proceed  
Without suspicion.

YORK. I will be his conduct [Exit 160

BOLING. Lords, you that here are under our arrest,  
Procure your sureties for your days of answer  
Little are we beholden to your love,  
And little looked for at your helping hands.

*Re-enter YORK, with KING RICHARD, and Officers  
bearing the crown, etc*

K. RICH. Alack, why am I sent for to a king, 165

Before I have shook off the regal thoughts  
Wherewith I reigned ? I hardly yet have learn'd  
To insinuate, flatter, bow, and bend my limbs  
Give sorrow leave awhile to tutor me  
To this submission. Yet I well remember 170

The favours of these men : Were they not mine ?  
Did they not sometime cry, " all hail " to me ?  
So Judas did to Christ but he, in twelve,  
Found truth in all but one ; I, in twelve thousand, none.  
God save the king ! Will no one say amen ? 175

Am I both priest and clerk ? well then, amen

God save the king ! although I be not he .

And yet, amen, if heaven do think him me

To do what service am I sent for hither ?

YORK. To do that office, of thine own good will 180

Which tired majesty did make thee offer,—

The resignation of thy state and crown

To Henry Bolingbroke.

K. RICH. Give me the crown Here, cousin, seize the  
crown ;

On this side my hand, and on that side yours 185

Now is this golden crown like a deep well

That owes two buckets, filling one another,

The emptier ever dancing in the air,

The other down, unseen, and full of water :



That bucket down and full of tears am I, 190

Drinking my griefs, whilst you mount up on high.

BOLING. I thought you had been willing to resign

K. RICH. My crown I am, but still my griefs are mine :

You may my glories and my state depose,

But not my griefs ; still am I king of those. 195

BOLING. Part of your cares you give me with your crown.

K. RICH. Your cares set up do not pluck my cares down.

My care is loss of care, by old care done ;

Your care is gain of care, by new care won

The cares I give, I have, though given away ; 200

They tend the crown, yet still with me they stay

BOLING. Are you contented to resign the crown ?

K. RICH. Ay, no ; no, ay ; for I must nothing be ;

Therefore no no, for I resign to thee.

Now mark me, how I will undo myself : 205

I give this heavy weight from off my head,

And this unwieldy sceptre from my hand,

The pride of kingly sway from out my heart ,

With mine own tears I wash away my balm,

With mine own hands I give away my crown, 210

With mine own tongue deny my sacred state,

With mine own breath release all duty's rites

All pomp and majesty I do forswear ;

My manors, rents, revènuës, I forego .

My acts, decrees, and statutes, I deny 215

God pardon all oaths that are broke to me !

God keep all vows unbroke that swear to thee !

Make me, that nothing have, with nothing grieved,

And thou with all pleased, that hast all achieved !

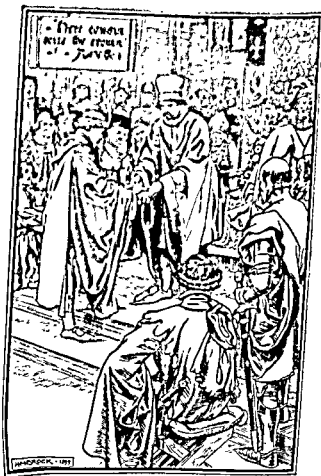
Long mayst thou live in Richard's seat to sit, 220

And soon lie Richard in an earthy pit !

God save King Henry, unkinged Richard says,

And send him many years of sunshine days !

What more remains ?



That bucket down and full of tears am I, 190

Drinking my griefs, whilst you mount up on high.

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Long mayst thou live in Richard's seat to sit, 220

And soon lie Richard in an earthy pit !

God save King Henry, unkinged Richard says,

And send him many years of sunshine days !

What more remains ?

North

No more, but that you read

22

(*Opens a paper*)

These accusations, and these grievous crimes,  
Committed by your person and your followers  
Against the state and profit of this land,  
That, by confessing them, the souls of men  
May deem that you are worthily deposed.

23

K. Rich. Must I do so? and must I travel out  
My woe up folly? Gentle Northumberland,  
If thy offences were upon record,  
Would it not shame thee, in so fair a troop  
To read a lecture of them? If thou wouldst,  
There shouldst thou find one heinous article,  
Containing the deposing of a king,  
And cracking the strong warrant of an oath,  
Marked with a blot, damned in the book of heaven.  
Nay, all of you that stand and look upon,  
Whilst that my wretchedness doth bait myself,  
Though some of you, with Pilate, wash your hands,  
Showing an outward pity, yet you Pilates  
Have here delivered me to my sour cross,  
And water cannot wash away your sin.

235

240

245

North. My lord, despatch, read o'er these articles.

K. Rich. Mine eyes are full of tears, I cannot see;  
And yet salt water blinds them not so much  
But they can see a sort of traitors here.  
Nay, if I turn mine eyes upon myself,  
I find myself a traitor with the rest.

250

For I have given here my soul's consent  
To undeck the pompous body of a king;  
Made glory base, and sovereignty a slave,  
Proud majesty a subject; state a peasant.

255

\* North. My lord —

K. Rich. No lord of thine, thou baught, insulting man,  
Nor no man's lord, I have no name, no title.

No, not that name was given me at the font,  
But 'tis usurped : alack the heavy day,  
That I have worn so many winters out,  
And know not now what name to call myself !  
O that I were a mockery king of snow,  
Standing before the sun of Bolingbroke,  
To melt myself away in water-drops !  
Good king, great king, and yet not greatly good,  
An if my word be sterling yet in England,  
Let it command a mirror hither straight,  
That it may show me what a face I have,  
Since it is bankrupt of his majesty.

260

265

270

BOLING. Go some of you and fetch a looking glass

[*Exit an Attendant.*]

NORTH. Read o'er this paper while the glass doth come.

K. RICH. Fiend, thou tormentst me ere I come to hell !

BOLING. Urge it no more, my Lord Northumberland

NORTH. The commons will not then be satisfied

275

K. RICH. They shall be satisfied I'll read enough

When I do see the very book indeed

Where all my sins are writ, and that's myself.

*Re-ent'rs Attendant with a glass*

Give me that glass, and therein will I read. —

No deeper wrinkles yet ? Hath sorrow struck

280

So many blows upon this face of mine,

And made no deeper wounds ? O flattering glass,

Like to my followers in prosperity,

Thou dost beguile me ! Was this face the face

That every day under his household roof

285

Did keep ten thousand men ? Was this the face

That, like the sun, did make beholders wink ?

Was this the face that faced so many folkes,

And was at last out-faced by Bolingbroke ?

A brittle glory shuneth in this face .

290



As trouble as the glory is to him.

*Re-enter the first against the grave.*

For there it is, such I in an hundred others

Mark about him the moral of this story,

How even my arrow hath destroyed my face

*BOLING.* The shadow of your arrow hath destroyed

The shadow of your face.

*K. RICH.*

Say that again

The shadow of my arrow? Ha? let me see

The very true my grief lies all within.

And these external manners of laments

Are merely shadows to the unseen grief,

That swells with silence in the tortured soul.

There lies the substance—and I thank thee, king,

For thy great bounty, that not only givest

Me cause to wail, but teachest me the way

How to lament the cause. I'll beg one boon,

And then be gone, and trouble you no more.

Shall I obtain it?

*BOLING.* Name it, fair cousin

*K. RICH.* "Fair cousin?" I am greater than a king: 31

For when I was a king, my flatterers

Were then but subjects, being now a subject,

I have a king here to my flatterer.

Being so great, I have no need to beg.

*BOLING.* Yet ask. 31

*K. RICH.* And shall I have?

*BOLING.* You shall.

*K. RICH.* Then give me leave to go.

*BOLING.* Whither?

*K. RICH.* Whither you will, so I were from your sights.

*BOLING.* Go, some of you convey him to the Tower. 32

*K. RICH.* O, good! Convey? Conveyors are you all.  
That rise thus nimbly by a true king's fall.

*[Exeunt K. RICHARD, some Lords, and a Guard.]*

BOLING. On Wednesday next, we solemnly set down  
Our coronation : lords, prepare yourselves. 325

*[Exeunt all but the ABBOT OF WESTMINSTER, the BISHOP  
OF CARLISLE, and AUMERLE.]*

ABBOT. A woful pageant have we here beheld.

CAR. The woo's to come ; the children yet unborn  
Shall feel this day as sharp to them as thorn.

AUM. You holy clergyman, is there no plot  
To rid the realm of this pernicious blot? 330

ABBOT. My lord, before I freely speak my mind herein,  
You shall not only take the sacrament  
To bury mine intents, but to effect  
Whatever I shall happen to devise  
I see your brows are full of discontent, 335  
Your hearts of sorrow, and your eyes of tears ·  
Come home with me to supper, and I'll lay  
A plot shall show us all a merry day. *[Exeunt.]*



Our holy lives must win a new world's crown,  
Which our profane hours here have stricken down 25

QUEEN. What, is my Richard both in shape and mind  
Transformed and weakened? Hath Bolingbroke deposed  
Thine intellect? Hath he been in thy heart?  
The lion, dying, thrusteth forth his paw,  
And wounds the earth, if nothing else, with rage 30  
To be o'erpowered; and wilt thou, pupil like,  
Take thy correction mildly? kiss the rod,  
And lawn on rage with base humility,  
Which art a lion, and a king of beasts?

K. RICH. A king of beasts, indeed, if aught but beasts, 35  
I had been still a happy king of men.  
Good sometime queen, prepare thee hence for France  
'Think I am dead, and that even here thou takest,  
As from my deathbed, thy last living leave  
In winter's tedious nights sit by the fire 40  
With good old folks, and let them tell thee tales  
Of woful ages long ago betid:  
And ere thou bid good-night, to quit their griefs,  
'Tell thou the lamentable tale of me,  
And send the hearers weeping to their beds 45  
For why, the senseless brands will sympathise  
The heavy accent of thy moving tongue,  
And, in compassion, weep the fire out.  
And some will mourn in ashes, some coal black,  
For the deposing of a rightful king 50

*Enter NORTHUMBERLAND, and others.*

NORTH. My lord, the mind of Bolingbroke is changed;  
You must to Pomfret, not unto the Tower.  
And, madam, there is order taken for you,  
With all swift speed you must away to France.

K. RICH. Northumberland, thou ladder wherewithal 55  
The mounting Bolingbroke ascends my throne,  
The time shall not be many hours of age

More than it is, ere foul sin gathering head  
 Shall break into corruption. Thou shalt think,  
 Though he divide the realm, and give thee half,  
 It is too little, helping him to all,  
 And he shall think that thou, which know'st the way  
 To plant unrightful kings, wilt know again,  
 Being ne'er so little urged, another way  
 To pluck him headlong from the usurp'd throne.  
 The love of wicked friends converts to fear;  
 That fear to hate, and hate turns one, or both,  
 To worthy danger, and deserv'd death.

NORTH. My guilt be on my head, and there an end.  
 Take leave, and part, for you must part forthwith.

K. RICH. Doubly divorced? Bad men, you violate  
 A twofold marriage; 'twixt my crown and me,  
 And then betwixt me and my married wife.  
 Let me unkiss the oath 'twixt thee and me;  
 And yet not so, for with a kiss 'twas made.  
 Part us, Northumberland: I towards the north,  
 Where shivering cold and sickness pines the clime;  
 My wife to France; from whence, set forth in pomp,  
 She came adorn'd hither like sweet May,  
 Sent back like Hallowmas, or short'st of day.

QUEEN. And must we be divided? must we part?

K. RICH. Ay, hand from hand, my love, and heart from  
 heart.

QUEEN. Banish us both, and send the king with me.

NORTH. That were some love, but little policy.

QUEEN. Then whither he goes, thither let me go.

K. RICH. So two, together weeping, make one woe.  
 Weep thou for me in France, I for thee here;  
 Better far off than near, be ne'er the near.

Go, count thy way with sighs, I mine with groans.

QUEEN. So longest way shall have the longest moans.

K. RICH. Twice for one step I'll groan, the way being short.

And pave the way out with a heavy heart  
 Come, come, in waving swarms let us be hurl'd  
 Since nothing left, there is much length in grief  
 Our loss shall stop our mouths, and shut our part. 25  
 Thus give I mine, and thus take I thy heart. *They kiss.*  
*QUEEN.* Give me to be even again—there is no good part  
 To take me to keep, and kill thy heart. *Then thus again*  
 So, now I have to be even again, beg me  
 That I may strive to kill it with a grain. 30  
*K. RICH.* We make wise wasters with that word delay  
 Once more, when—, the rest let women say. *Exeunt.*

SCENE II. A room in the Duke of York's Palace

*Enter YORK and his Daughters.*

*DECEY.* My lord, you told me you would tell the rest,  
 When weeping made you break the story off  
 Of our two sons returning into London.

*YORK.* Where did I leave 'em?

*DECEY.* At that sad stop, my lord, 5  
 Where rude misgoverned hands, from windows' tops  
 Threw dust and rubbish on King Richard's head.

*YORK.* Then, as I said, the duke, great Bolingbroke,  
 Mounted upon a hot and fiery steed,  
 Which his aspiring rider seem'd to know, 10  
 With slow but stately pace kept on his course,  
 Whilst all tongues cried, "God save thee, Bolingbroke!"  
 You would have thought the very windows spake,  
 So many greedy looks of young and old  
 Through casements darted their desiring eyes 15  
 Upon his visage; and that all the walls  
 With painted imagery had said at once  
 "Jesu preserve thee! welcome, Bolingbroke!"  
 Whilst he, from one side to the other turning,  
 Bare-headed, lower than his proud steed's neck, 20



Beside them thus, "I thank you, gentlemen  
And thus it did engender he passed along

DECE. Alack, poor Richard! where rests he the whilst?"

YORK. As in a Theatre, the eyes of men  
After a well-graced actor leaves the stage, 25  
Are still bent on him that enters next.  
Thinking his gentle to be tedious

Even so, or with much more contempt, men's eyes  
Did bow on Richard—no man cruel—God save him!"  
No joyful tongue gave him his welcome home, 30

But death was thrown upon his sacred head,  
Which with such gentle sorrow he shook off,  
His face still combating with tears and smiles  
The badges of his grief and patience,

That had not God, for some strong purpose, steeled 35  
The hearts of men, they must needs have melted,  
And barbarism itself have pitied him.

But heaven hath a hand in these events,  
To whose high will we bound our calm contents  
To blood and stroke are we sworn subjects now, 40  
Whose state and honour I for aye allow.

DECE. Here comes my son Aumerle

YORK. Aumerle that was,  
But that is lost for being Richard a friend,  
And, madam, you must call him Rutland now 45  
I am in parliament pledge for his truth  
And lasting fealty to the new-made king

*Enter AUMERLE*

DECE. Welcome, my son—who are the violets now  
That strew the green lap of the new-come spring?

AUM. Madam, I know not, nor I greatly care not, 50  
God knows, I had as lief be none, as one.

YORK. Well, bear you well in this new spring of time,  
Lest you be cropp'd before you come to prime.  
What news from Oxford? Hold those jousts and triumphs?



AUM. For aught I know, my lord, they do. 55

YORK. You will be there, I know.

AUM. If God prevent it not, I purpose so.

YORK. What seal is that, that hangs without thy bosom?  
Yea, look'st thou pale? let me see the writing.

AUM. My lord, 'tis nothing. 60

YORK. No matter then who sees it:  
I will be satisfied; let me see the writing.

AUM. I do beseech your grace to pardon me;  
It is a matter of small consequence,  
Which for some reasons I would not have seen. 65

YORK. Which for some reasons, sir, I mean to see.  
I fear, I fear —

DUCH. What should you fear?  
'Tis nothing but some bond that he is enter'd into  
For gay apparel, 'gainst the triumph day. 70

YORK. Bound to himself! what doth he with a bond  
That he is bound to? Wife, thou art a fool.  
Boy, let me see the writing.

AUM. I do beseech you, pardon me; I may not show it.

YORK. I will be satisfied; let me see it, I say. 75

[Snatches it, and reads.]  
Treason! foul treason! villain! traitor! slave!

DUCH. What's the matter, my lord?

YORK. Ho! who is within there?

*Enter a Servant.*

Saddle my horse.

God for His mercy, what treachery is here! 80

DUCH. Why, what is it, my lord?

YORK. Give me my boots, I say; saddle my horse.  
Now by my honour, by my life, my troth,

I will appeach the villain. [Exit Servant.]

DUCH. What's the matter? 85

YORK. Peace, foolish woman.

DUCH. I will not be so. What is the matter, Anmerle?

Arm. Good mother, be content it is no more  
Than a young girl's resolution.

Item	Quantity	Unit Price	Total
1. 1000	1000	1.00	1000.00
2. 500	500	2.00	1000.00
3. 250	250	4.00	1000.00
4. 125	125	8.00	1000.00
5. 62.5	62.5	16.00	1000.00
6. 31.25	31.25	32.00	1000.00
7. 15.625	15.625	64.00	1000.00
8. 7.8125	7.8125	128.00	1000.00
9. 3.90625	3.90625	256.00	1000.00
10. 1.953125	1.953125	512.00	1000.00
11. 0.9765625	0.9765625	1024.00	1000.00
12. 0.48828125	0.48828125	2048.00	1000.00
13. 0.244140625	0.244140625	4096.00	1000.00
14. 0.1220703125	0.1220703125	8192.00	1000.00
15. 0.06103515625	0.06103515625	16384.00	1000.00
16. 0.030517578125	0.030517578125	32768.00	1000.00
17. 0.0152587890625	0.0152587890625	65536.00	1000.00
18. 0.00762939453125	0.00762939453125	131072.00	1000.00
19. 0.003814697265625	0.003814697265625	262144.00	1000.00
20. 0.0019073486328125	0.0019073486328125	524288.00	1000.00
21. 0.00095367431640625	0.00095367431640625	1048576.00	1000.00
22. 0.000476837158203125	0.000476837158203125	2097152.00	1000.00
23. 0.0002384185791015625	0.0002384185791015625	4194304.00	1000.00
24. 0.00011920928955078125	0.00011920928955078125	8388608.00	1000.00
25. 0.000059604644775390625	0.000059604644775390625	16777216.00	1000.00
26. 0.0000298023223876953125	0.0000298023223876953125	33554432.00	1000.00
27. 0.00001490116119384765625	0.00001490116119384765625	67108864.00	1000.00
28. 0.000007450580596923828125	0.000007450580596923828125	134217728.00	1000.00
29. 0.0000037252902984619140625	0.0000037252902984619140625	268435456.00	1000.00
30. 0.00000186264514923095703125	0.00000186264514923095703125	536870912.00	1000.00
31. 0.000000931322574615478515625	0.000000931322574615478515625	1073741824.00	1000.00
32. 0.0000004656612873077392578125	0.0000004656612873077392578125	2147483648.00	1000.00
33. 0.00000023283064365386962890625	0.00000023283064365386962890625	4294967296.00	1000.00
34. 0.000000116415321826934814453125	0.000000116415321826934814453125	8589934592.00	1000.00
35. 0.0000000582076609134674072265625	0.0000000582076609134674072265625	17179869184.00	1000.00
36. 0.00000002910383045673370361328125	0.00000002910383045673370361328125	34359738368.00	1000.00
37. 0.000000014551915228366851806640625	0.000000014551915228366851806640625	68719476736.00	1000.00
38. 0.0000000072759576141834259033203125	0.0000000072759576141834259033203125	137438953472.00	1000.00
39. 0.00000000363797880709171295166015625	0.00000000363797880709171295166015625	274877906944.00	1000.00
40. 0.000000001818989403545856475830078125	0.000000001818989403545856475830078125	549755813888.00	1000.00
41. 0.0000000009094947017729282379150390625	0.0000000009094947017729282379150390625	1099511627776.00	1000.00
42. 0.00000000045474735088646411895751953125	0.00000000045474735088646411895751953125	2199023255552.00	1000.00
43. 0.000000000227373675443232059478759765625	0.000000000227373675443232059478759765625	4398046511104.00	1000.00
44. 0.0000000001136868377216160297393798828125	0.00000000011368683		

You bring me the books, I will write the letters.

Disorder to your work with the law.

Draw, Strike Firm, America. Draw firm, then set an arrow  
[To the servant.] Hence, with it, to get your own share of the  
A<sup>11</sup>

**You. Give me my book. I say.**

Decn. Wily, York, what will they do? 25

What does not help the treatment of these cases?

Have we more - or are we like to have?

And will thou pack me to a new town in the morn'g.

And role me of a happy mother a game ?

Is he not like them? is he not alone own? (100)

You. They feel mad women.

What thou concealst is dark conspiracy.

A dozen of them here have taken the sacrament.

And irretrievably set down their hands.

**To kill the king at Oxford** 105

Dec. He shall be none.

Q Well keep him here then what is that to him?

YORK. Away, fond woman! were he twenty times my son,  
I would approach him.

DEEN. After, Asmerle! mount thee upon his horse. 110

Spur, post, and get before him to the King.

And beg thy pardon ere he do accuse thee

I'll not be long behind : though I be old,

I doubt not but to rule as fast as York.

And never will I rise up from the ground. 115

Till Bolingbroke have pardoned them. Away! Begone!

**F. J. J. J.**

SCENE III. Windsor. A room in the Castle.

*Enter BOLINGBROKE, as King, PENCY, and other Lords.*

**HOLING.** Can no man tell of my unthrifty son?

'Tis full three months since I did see him last;  
 If any plague hang over us, 'tis he.  
 I would to God, my heels, he might be found.  
 Inquire at London, 'mongst the taverns there,  
 For there, they say, he daily doth frequent,  
 With unrestrain'd loose companions,  
 Even such, they say, as stand in narrow lanes,  
 And beat our watch, and rob our passengers;  
 While he, young, wanton, and effeminate boy,  
 Takes on the point of honour, to support  
 So dissolute a crew.

PERCY. My lord, some two days since I saw the prince,  
 And told him of these triumphs held at Oxford

BOLING. And what said the gallant? 15

PENNY. His answer was, he would unto the stews,  
 And from the commonest creature pluck a glove,  
 And wear it as a favour, and with that  
 He would unhorse the lustiest challenger.

BOLING. As dissolute as desperate: yet through both 20  
 I see some sparkles of a better hope, which elder years  
 May happily bring forth. But who comes here?

*Enter AUMERLE, hastily.*

AUM. Where is the king?

BOLING. What means our cousin, that he stares and looks  
 so wildly?

AUM. God save your grace! I do beseech your majesty, 25  
 To have some conference with your grace alone.

BOLING. Withdraw yourselves, and leave us here alone.

*[Exeunt PERCY and Lords.]*

What is the matter with our cousin now?

AUM. For ever may my knees grow to the earth, 30  
*[Kneels.]*

My tongue cleave to my roof within my mouth,  
 Unless a pardon ere I rise or speak.

BOLING. Intended or committed was this fault?

If in the first, I am here come to do

To win thy sister I am I part of thee

25

ARM. Then give me leave that I may turn the key

That no man enter till my tale be done

Boling. Have thy desire

At which side the door

YORK. [Without.] My legs, beware! Look to thyself

Thou hast a traitor in thy presence there

30

Boling. Villain, I'll make thee safe

[Drawing]

ARM. Stay thy revengeful hand, thou hast no cause to fear

YORK. [Without.] Open the door, secure foul hardly king

Shall I, for love, speak treason to thy face?

35

Open the door, or I will break it open

BOLINGBROKE opens the door

Enter YORK

Boling. What is the matter, uncle? Speak,

Better breath; tell us how near is danger,

That we may arm us to encounter it

YORK. Peruse this writing here, and thou shalt know

40

The treason that my haste forbids me show

ARM. Remember as thou read'st, thy promise pass'd

I do repent me; read not my name there,

My heart is not confederate with my hand

YORK. It was, villain, ere thy hand did set it down.

45

I tore it from the traitor's bosom, king.

Fear, and not love, begets his penitence

Forget to pity him, lest thy pity prove

A serpent that will sting thee to the heart

Boling. O heinous, strong, and bold conspiracy!

50

O loyal father of a treacherous son!

Thou sheer, immaculate, and silver fountain,

From whence this stream through muddy passages

Hath held his current, and defiled himself!

Thy overflow of good converts to bad,

55

And thy abundant goodness shall excuse

This deadly blot in thy digressing son.

YORK. So shall my virtue be his vice's bawd;  
And he shall spend mine honour with his shame,  
As thriftless sons their scraping father's gold,  
Mine honour lives when his dishonour dies,  
Or my shamed life in his dishonour lies;  
Thou kill'st me in his life, giving him breath,  
The traitor lives, the true man's put to death.

DUCH. (*Without.*) What ho, my liege! for God's sake, let  
me in

BOLING. What shrill-voiced suppliant makes this eager cry

DUCH. A woman, and thine aunt, great king; 'tis I.  
Speak with me, pity me, open the door:  
A beggar begs that never begged before.

BOLING. Our scene is altered from a serious thing,  
And now changed to "The Beggar and the King".  
My dangerous cousin, let your mother in;  
I know she is come to pray for your soul sin.

YORK. If thou do pardon, whosoever pray,  
More sins for this forgiveness prosper may.  
This festered joint cut off, the rest rest sound;  
This let alone, will all the rest confound.

*Enter DUCHESS.*

DUCH. O king, believe not this hard-hearted man!  
Love loving not itself, none other can.

YORK. Thou frantic woman, what dost thou make here?

DUCH. Sweet York, be patient. Hear me, gentle liege.  
*[Kneels.]*

BOLING. Rise up, good aunt.

DUCH. Not yet, I thee beseech:

For ever will I kneel upon my knees,  
And never see day that the happy sees,  
Till thou give joy, until thou bid me joy,  
By pardoning Rutland, my transgressing boy.

*[Kneels.]*



YORK. Against them both my true joints bended be.

[Kneel

Ill may'st thou thrive, if thou grant any grace!

10

DUCH. Pleads he in earnest? look upon his face;  
His eyes do drop no tears, his prayers are in jest;  
His words come from his mouth, ours from our breast;  
He prays but faintly, and would be denied;  
We pray with heart, and soul, and all beside:  
His weary joints would gladly rise, I know;  
Our knees shall kneel till to the ground they grow:  
His prayers are full of false hypocrisy;  
Ours of true zeal and deep integrity.

100

Our prayers do out-pray his; then let them have  
That mercy which true prayers ought to have.

110

BOLING. Good aunt, stand up.

DUCH. Nay, do not say "stand up";

Say "pardon," first, and afterwards, "stand up".

An if I were thy nurse, thy tongue to teach,

115

"Pardon" should be the first word of thy speech.

I never longed to hear a word till now:

Say "pardon," king: let pity teach thee how:

The word is short, but not so short as sweet;

No word like "pardon" for kings' mouth so meet.

120

YORK. Speak it in French, king: say, "pardonnez-moy".

DUCH. Dost thou teach pardon pardon to destroy?

Ah, my sour husband, my hard-hearted lord,

That sett'st the word itself against the word!

Speak "pardon" as 'tis current in our land;

125

The chopping French we do not understand.

Thine eye begins to speak, set thy tongue there:

Or, in thy piteous heart plant thou thine ear;

That, hearing how our complaints and prayers do pierce,

Pity may move thee "pardon" to rehearse.

130

BOLING. Good aunt, stand up.

DUCH.

I do not come to stand:

Pardon is all the suit I have in hand

BOLING. I pardon him, as God shall pardon me

DUCH. O happy vantage of a kneeling knee ! 135

Yet am I sick for fear speak it again

Twice saying "pardon" doth not pardon twain

But makes one pardon strong

BOLING. With all my heart

I pardon him

DUCH. A god on earth thou art 140

BOLING. But for our trusty brother in law, and the ablest

With all the rest of that consorted crew

Destruction straight shall dog them at the heels

Good uncle, help to order several powers

To Oxford, or where'er these traitors are 145

They shall not live within this world, I swear,

But I will have them if I once know where

Uncle, farewell, and cousin, too, adieu

Your mother well hath prayed, and prove you true

DUCH. Come, my old son, I pray God make thee new 150

*I exit*

#### SCENE IV. *The same*

*Enter EXTON and a Servant*

EXTON Didst thou not mark the king, what words he spake ?

"Have I no friend will rid me of this living fear ?"

Was it not so ?

SERV. Those were his very words

EXTON "Have I no friend ?" quoth he he spake it twice, 5

And urged it twice together, did he not ?

SERV. He did

EXTON And speaking it, he wistly looked on me  
As who should say, "I would thou wert the man  
That would divorce this terror from my heart" , 10



Meaning the king at Pomfret. Come, let's go ;  
 I am the king's friend, and will rid him too.

[*Exeunt*]

SCENE V. *Pomfret. The Dungeon of the Castle.*

*Enter KING RICHARD.*

K. RICH. I have been studying how I may compare  
 This prison where I live unto the world ;  
 And, for because the world is populous,  
 And here is not a creature but myself,  
 I cannot do it, yet I'll hammer it out.  
 My soul, in union with my brain, shall bear  
 A generation of prolific thoughts,  
 And these same thoughts people this little world,  
 In humours like the people of this world ;  
 For no thought is contented. The better sort,  
 As thoughts of things divine, are intermixed  
 With scruples, and do set the word itself  
 Against the word ;  
 As thus, " Come, little ones," and then again,  
 " It is as hard to come as for a camel  
 To thread the postern of a small needle's eye ".  
 Thoughts tending to ambition, they do plot  
 Unlikely wonders : how these vain weak nails  
 May tear a passage through the flinty ribs  
 Of this hard world, my ragged prison walls ;  
 And, for they cannot, die in their own pride.  
 Thoughts tending to content, flatter themselves  
 That they are not the first of fortune's slaves,  
 Nor shall not be the last ; like silly beggars,  
 Who, sitting in the stocks, refuge their shame,  
 That many have and others must sit there :  
 And in this thought they find a kind of ease,  
 Bearing their own misfortunes on the back  
 Of such as have before endured the like.  
 Thus play I in one person many people

5

10

15

20

25

30

And none contented : sometimes am I king ,  
Then treasons make me wish myself a beggar,  
And so I am : then crushing penury  
Persuades me I was better when a king ,  
Then am I king'd again ; and, by-and by, 35  
Think that I am unking'd by Bolingbroke,  
And straight am nothing : but, whate'er I be,  
Nor I, nor any man that but man is,  
With nothing shall be pleased, till he be eased  
With being nothing. Music do I hear ? [Music. 40  
Ha, ha ! keep time : how sour sweet music is  
When time is broke and no proportion kept !  
So is it in the music of men's lives  
And here have I the daintiness of ear  
To check time broke in a disordered string , 45  
But, for the concord of my state and time  
Had not an ear to hear my true time broke.  
I wasted time, and now doth time waste me ,  
For now hath time made me his numbering clock  
My thoughts are minutes ; and with sighs they jar 50  
Their watches on unto mine eyes,—the outward watch,  
Whereto my finger, like a dial's point,  
Is pointing still, in cleansing them from tears  
Now sir, the sounds that tell what hour it is  
Are clamorous groans, that strike upon my heart, 55  
Which is the bell : so sighs, and tears, and groans  
Show minutes, times, and hours but my time  
Runs posting on in Bolingbroke's proud joy,  
While I stand fooling here, his Jack o' the clock  
This music made me ; let it sound no more ; 60  
For, though it have help madmen to their wits,  
In me it seems it will make wise men mad.  
Yet blessing on his heart that gives it me !  
For 'tis a sign of love ; and love to Richard  
Is a strange brooch in this all bating world 65

*Enter Groom.*

GROOM. Hail, royal prince !

K. RICH. Thanks, noble peer ;

The cheapest of us is ten groats too dear.

What art thou ? and how comest thou hither,

Where no man ever comes, but that sad dog

That brings me food to make misfortune live ?

GROOM. I was a poor groom of thy stable, king,

When thou wert king, who, travelling towards York,

With much ado at length have gotten leave

To look upon my sometime royal master's face.

O, how it yearned my heart, when I beheld

In London streets, that coronation day,

When Bolingbroke rode on roan Barbary,

That horse that thou so often hast bestrid ;

That horse that I so carefully have dressed !

K. RICH. Rode he on Barbary ? Tell me, gentle friend,  
How went he under him ?

GROOM. So proudly as if he disdained the ground.

K. RICH. So proud that Bolingbroke was on his back !

That jade hath eat bread from my royal hand ;

This hand hath made him proud with clapping him.

Would he not stumble ? Would he not fall down,

Since pride must have a fall and break the neck

Of that proud man that did usurp his back ?

Forgiveness, horse ! why do I rail on thee,

Since thou, created to be awed by man,

Wast born to bear ? I was not made a horse ;

And yet I bear a burthen like an ass,

Spurr'd, gall'd, and tired by jauncing Bolingbroke

*Enter Keeper, with a dish.*

KEEP. [to the Groom]. Fellow, give place ; here is no longer  
stay.

K. RICH. If thou love me, 'tis time thou wert away

GROOM. What my tongue dares not, that my heart shall

KEEP My lord, will't please you to fall to ?

K. RICH. Taste of it first, as thou art wont to do

KEEP My lord, I dare not, Sir Pierce of Exton 100

Who lately came from the king commands the contrary

K. RICH. The devil take Henry of Lancaster and thee !

Patience is stale, and I am weary of it *Bent's the Keeper*

KEEP Help ! help ! help !

*Enter EXTON, and Servants armed*

K. RICH. How now ! what means death in this such  
assault ? 105

Villain, thine own hand yields thy death's instrument

*Snatching a weapon and killing one*

Go thou, and fill another room in hell

*[He kills another, then EXTON strikes him down]*

That hand shall burn in never quenching fire

That staggers thus my person Exton, thy fierce hand 109

Hath with the king's blood stained the king's own land

Mount, mount, my soul ! thy seat is up on high

Whilst my gross flesh sinks downward here to du *Dies*

EXTON. As full of valour as of royal blood

Both have I spalled, O would the deed were good !

For now the devil, that told me I did well, 115

Says that this deed is chronicled in hell

This dead king to the living king I'll bear

Take hence the rest, and give them burial here 118

*Exeunt*

# SCENE VI Windsor A room in the Castle

*Flourish. Enter BOLINGBROKE and York with Lords and Attendants*

BOLING Kind uncle York, the latest news we hear

Is that the rebels have consumed with fire

Our town of Cicester in Gloucestershire

But whether they be taken or slain we hear not





Upon my head and all this famous land.

EXON. From your own mouth, my lord, did I this deed

BOLIN. They love not poison that do poison need,

Nor do I thee, though I did wish him dead,

I hate the murderer, love him murdered. 40

The guilt of conscience take thou for thy labour,

But neither my good word nor princely favour:

With Cain go wander through the shades of night,

And never show thy head by day nor light.

Lords, I protest, my soul is full of woe 45

That blood should sprinkle me to make me grow:

Come mourn with me for that I do lament,

And put on sullen black incontinent,

I'll make a voyage to the Holy Land,

To wash this blood off from my guilty hand — 50

March sadly after, grace my mournings here,

In weeping after this untimely hor

[*Exeunt*]

## NOTES.

## ACT I, SCENE 1

**Dramatis personae** = literally persons of the drama, or persons represented in the play.

1. **Old John of Gaunt.** John of Gaunt derived his surname from Ghent, in Flanders, where he was born in the year 1340. He would thus be only fifty-eight years old at the date of the present scene (1393). See table, page xvi. History—in contradiction to Shakespeare—describes him as ambitious, self-seeking, and unpopular as a man, and unsuccessful as a military commander.

2. **Bound** was formerly synonymous with *bound*. John of Gaunt had "bound" himself as surety for the appearance of his son before the king.

3. **Hereford** must be pronounced as a dissyllable. It was often written *Herford* or *Harford*.

4. **Boisterous late appeal.** Recent violent accusation. See line 9.

5. **Leisure.** Our lack of leisure.

7. **My liege.** One I am bound to serve. The word is derived from the Latin *ligare* = to bind.

8. **Sounded.** Questioned.

9. **Appeal.** Here used as transitive verb = *accuse*, from Latin *appellare* = to summon.

10. **Ancient malice.** In the time of Shakespeare *on* and *of* were used indifferently in this connection, and the meaning is "Does he accuse the duke on account of long standing ill feeling?" *Malice* is derived from the Latin *malitia*, from *malus* = bad or evil.

12. **Argument.** Subject matter, controversy, from Latin *argu-mentum* = theme, or subject-matter.

13. **Apparent.** Manifest, clear; from Latin *apparere* = to appear. Note the change which has occurred in the use of the word which now generally signifies merely *seeming* or *probable*. It, however, retains its old meaning in such an expression as "His guilt was *apparent* to all".

14. **Inveterate.** Here used in its literal sense of *ancient*. From Latin *in* = in, and *vetus, vetula* = old. Hence = long-continued, firmly fixed.



16 **Ourselves.** Note old use as nominative. We now only use the word as nominative in apposition, and should thus require to prefix *us*.

19 **High stomach'd.** Very proud, or haughty. Shakespeare uses *stomach* for resolution, courage, pride, etc. This use still lingers in such an expression as "He had no *stomach* for the work". Cf. *Psal. 7* (Prayer Book), "a proud look and a high stomach".

20 **Defat, etc.** *May many years of happy days fall to the lot, etc.*

22 **Better.** *May each day still better the others, etc.* *Better* is here used as a trans. verb in the imperative mood, and is an example of the Shakespearean custom of freely using adjectives and other parts of speech as verbs.

23 **Heavens.** Note use of plural here. We should say "heaven". Compare similar use of plural in the Bible, which was translated before Shakespeare's death. "The *Heavens* declare the glory of God," etc. (1's xix. 1). *Heavens* must here be pronounced as one syllable.

**Hap.** Good fortune or luck, which is the literal meaning of the Icelandic word *happ*. Hence our word *happen* = to come by hap or chance. And *happy* = having good fortune.

25 **But.** Adverb = merely.

26 **By the cause you come.** *On which you come.* Shakespeare frequently omits the preposition and relative pronoun.

27 **High treason.** An offence against the king, or his authority.

28 **Thou.** Compare with *you*, line 197 below. *You* was more formal than *thou*, which was the familiar term of address between near relatives.

29 **Object.** *Lat.*, sling or urge as a criminal charge; from Latin *obijcere* = to throw against. Note Shakespeare's use of the word as a transitive verb. We now use it as an intransitive with *to*.

30 **Heaven be the record.** I call Heaven to witness the truth of, etc.—a common form of solemn oath.

32 **Tendering.** Caring for, having a tender regard for.

33 **Misbegotten.** Unlawful.

34 **Appellant.** Challenger or accuser. See line 9. The word is still used in a somewhat similar sense in the courts of law.

36 **What.** *Parse* = that which.

39 **Miscreant.** *Lat.*, an unbeliever. From the old French *mescreant*, and thence a base, unprincipled person.

40 **Too good, too bad, etc.** Too good by birth to be so vile, but, from this very fact, too base to live, inasmuch as your nobility aggravates your depravity.

43 **Aggravate the note.** *Lat.*, to intensify the mark, stigma or reproach. From Latin *ag-gravare*, from *ad*, to, and *gravis*, heavy; and *nota* = a mark.

45 **So please my sovereign.** If my sovereign so please.

46 **What.** See line 36.



84 Noble. The noble was a girl Lavin worth 5000

87 Lendings. Money lent or entrusted to him for payment of the soldiers in France

91 The which. Compare the French lequel

93 Lowd. From French *lourd* = the people; and thus like the Latin *ludus* = the people. It came to mean the common crowd, and so vulgar base etc. See Note 215. No also quoted in line 21 meant originally merely a sort of common country labourer

91 Injurious. From *lous*, insolent.

91 Or . . . or. Either . . . or

95 These eighteen years. *I.e.* since 1381, when Wat Tyler and Jack Straw's rebellion occurred

95 Complotted. Plotted

95 Contrived. Devised as trifling

97 Felched, etc. Drew, *i.e.* were first set about by, etc.

101 Suggest. Furnish information to prompt, set on, etc.

101 Soon believing. Easily believing

101 Abel's. See Genesis 12. 10

106 To me, etc. Note the emphasis on *me*. Halingbroke was not only Gloucester's nephew, but he had also married the sister of Gloucester's wife.

107 Worth. Dignity

109 Pitch. A figure referring to the sport of hawking = height.

113 Blander. blanderer. An example of the use of the abstract for concrete noun

113. Of his blood. Of his family.

118 Sceptre's awe. The reverence due to my sceptre.

119 Neighbour nearness. Special nearness. Neighbour is here used as an adjective = near. Neighbour is from Saxon *neah-bar* = a near dweller

119 Sacred blood. Alluding to the favourite Stuart doctrine of the divine right of kings as "God's anointed".

120 Partialise. To make partial, or to bias.

126 Receipt. See line 89

129. For that. Because.

130 Upon remainder of a dear account, etc. On account of the balance of my great expenses when I went to France, etc. [The embassy is said to have cost 300,000 marks.] Dear is here probably used in its earlier sense of *expensive*, but it may also include a play upon words having reference to the object of the journey.

131. Since last, etc. Norfolk had gone to France with Aumerle in 1395 to arrange a marriage between Richard II. and Isabel, daughter of Charles VI., then a girl of about eight years old. They were married in November, 1396.

132 For. As for.



161. **Boni.** Advantage or gain (in translation). It is derived from the Anglo-Saxon *bōn* = separation advantage. Our word better is from the same root.

162. **Despite of death, etc.** Arrange the line thus. "That I live despite of death upon my grave."

171. **Impeached.** Arrived.

171. **Baffled.** Pronounce *baf-fled* = abused, misled, etc. It is an allusion to the treatment accorded to a perjured or recreant knight, who was, according to Hilditch, either in person or effigy, hung up by the heels, his watchword, or coat of arms, blotted, his spear broken, and otherwise disgraced.

174. **Which.** Relative pronoun. Antecedent *his*.

176. **Lions make leopards tame.** An allusion to the figure of a lion on Richard's crest, and a leopard on Norfolk's.

177. **Change his spots.** See Jeremiah viii. 21. The meaning is "but he will be a leopard still."

177. **Take but my shame.** Only remove my reproach.

179. **Mortal times.** The time of one's mortal life, or one's lifetime.

180. **That away.** Supply (*take*) that away.

179-181. Compare with these lines the celebrated speech of Iago in Shakespeare's play of *Othello*, iii. 3, 155-161 —

"Good name in man and woman, dear my lord,

Is the immediate jewel of their souls," etc.

186. **Dear my liege.** Shakespeare frequently places the possessive between the adjective and its noun. See, for example, the quotation given above from *Othello*.

188. **Do you begin.** We should now say: You begin.

191. **Impeach my height.** Lessen my dignity. From French *empêcher* = to hinder.

192. **Outdared dastard.** Coward whom I have defied. *Out-dare* = to defy, etc.

193. **Feeble wrong.** Wrong borne feebly or weakly.

194. **Parle.** Parley. Alluding to the trumpet sound in war calling for a parley or conference to discuss terms of a truce, etc. From French *parler* = to speak.

195. **Motive.** Moving cause, i. e., my tongue.

196. **His.** Its.

199. **Do.** Arrange.

200. **As.** Inasmuch as.

201. **Saint Lambert's Day.** The 17th of September. It was now April.

202. **Arbitrate.** Decide. From the Latin *arbitror* = to give judgment, decide, etc.

204. **Atone.** Make you "at one," or reconcile. Cf. Acts vii. 26, "Set them *at one* again"; Leviticus xvi. 6, "to make *atonement*," and *Othello*, iv., 244, "I would do much to *atone* them".



45. **Fell.** Pierce, cruel. A literal rendering of the Anglo-Saxon *fel*, whence we obtain our word felon.

46. **Sit.** Supply *may* (my husband's wrongs, etc.).

48. **If misfortune, etc.** If misfortune (or disaster) fails to result from the first attack.

48. **Career** was used to describe the charge of the knights when they rushed together in strife. From French *carrière* = Latin *carraria* (110) or a carriage course.

49. **Be.** Supply *may* (Mowbray's sins be, etc.). It should be noted that the verb *be* was fully conjugated in the present tense up to the middle of the seventeenth century. Cf. *Tempest*, v., 134, "If thou *be'st* Prospero," and Matthew xv 14, "They *be* blind leaders".

51. **Lists.** The barriers of the space fenced off for the battle.

52. **Caitiff.** *Lat.*, *captivus*, and so wretched, bad.

52. **Recreant.** One who surrenders. See note i. 1, 141.

53. **Sometimes.** *Lat.* We still occasionally use "*sometime*" in the same sense.

55. **Must.** Supply *go* (to Coventry).

56. **As.** Supply *I wish that* (as much good) *may* (stay with thee as) *may* (go with me)

57. **Grief boundeth.** Referring to the rebounding of a tennis ball.

59, 60. **I take my leave, etc.** I am so full of my sorrow that I end before I even seem to have begun to tell my woes.

64. **What?** She has forgotten in her grief what she wished to say.

65. **Plashy.** Now spelt *Pleshy*, between Chelmsford and Dunmow in Essex, was the seat of Thomas of Woodstock, Lord High Constable.

66. **Alack.** Alas.

67. **Unfurnished.** Bare of tapestry hangings, which were then used instead of paper to cover the walls. The tapestry was hung on the walls by hooks.

68. **Offices.** The servants' portion of the castle, including kitchen, pantry, cellars, etc., i.e., the rooms where the *officia*, services, or duties were performed.

69. **What hear.** What *shall* he hear.

72. **Desolate, desolate.** Pronounces the second word "*desolate*" as two syllables, thus, "*des(o)late*".

72. **Will I hence.** Go hence. Shakespeare often omits verbs of motion. The duchess died in the following year, 1399.

## ACT I, SCENE 3.

1. **At all points.** Completely. Compare the French expression, *à point* = to the point, or exactly, completely.





74 **Steel.** Sharpen or harden. Compare the expression, "Steel one's heart."

75 **Waxed.** A term of derision used to indicate how lightly he esteemed Norfolk's power of resistance.

76 **Furbish new.** Polish anew, or afresh.

77 **Havfours.** Behaviour.

81 **Amazing.** *Lat.* stunning

81 **Casque.** Helmet

82 **Adverse pernicious.** Opposing hateful. Pronounce *ad-verse*.

84 **Mine Innocence, etc.** I trust to my innocence and to my patron saint George for victory

90 **Enfranchisement.** Freedom.

91. **More.** Referring to *freer*, line 89. We should now consider "more" redundant after a comparative.

95. **Jocund.** Joyful. From Latin *jocundus* = light-hearted, joyful

95. **To jest.** In Shakespeare's time meant, among other things, to take part in any merry-making, including *jousts* or *mimic fights*.

97. **Securely.** Without care, and hence *confidently*. From the Latin *securus*. From *se* = apart from, and *curs* = care.

100-108 **On pain, etc.** The order is, "Stands here, etc. to prove, etc., on pain (or penalty) of being found (or adjudged) false and recreant in case of defeat." This use of *found* is still retained in our law courts, where we speak of a man being *found* guilty, etc.

112 **Approve.** Prove.

114. **Him.** Himself.

116. **Attending.** Awaiting. Compare French *attendre*.

117. **Sound . . . set.** Supply *let* before each verb—*Let the trumpets sound, etc.*

118. **Warder.** A truncheon or staff carried by the king as president of the lists.

119. **Lay by.** Lay aside.

120. **Back.** We should now consider this word redundant

122 **While we return.** *Until we inform or report, etc.* Note use of *return* as transitive verb. Compare also with iii. 3, 123.

123. **List.** *Listen*, here used as a transitive verb. It is frequently thus employed by Shakespeare.

124 **For.** In order.

126 **For.** Because. See also line 128.

127. **Civil.** Civil war, *i.e.*, war amongst the cities, or citizens themselves. *Civilis* = pertaining to a citizen (*civis*).

128. **Eagle winged.** Soaring high like the eagle, and so *presumptuous*.

129. **Sky aspiring and ambitious.** *Proud and designing thoughts.* *Ambition*, from the Latin *ambitus*, means literally *the going*



165-172 Norfolk urges that he would be condemned to silence when banished, being unable to speak a foreign tongue; and too old to learn. The words, though fine, would hardly appear to truly represent the condition of Norfolk, as he had previously been in France (see : 1, 131), and would be very likely to understand French.

173 **Compassionate.** Passionate or complaining. Cf. *compit* for "plot," : 1, 96, and line 188 below

174 **Plaining.** Complaining.

178 **Lay on our royal sword, etc.** The hilt of the sword was made in the form of a cross, and was often used instead of a crucifix for administering oaths, etc.

180 **Our part, etc.** I release you from allegiance to myself during your exile.

184 **Nor never.** An example of the use of a double negative to strengthen the negation. This was common in Shakespeare's time. See also : 1, 3, and compare French *ne . . . pas*.

187. **Advised.** Pronounce *advised* = pre-arranged, deliberate, etc.

198 **To plot, contrive, etc.** This is a stringing together of words having similar meaning, in the usual style of legal forms. The king wishes to include every possible form of conspiracy.

189 **State.** Kingly power

191 **So far as to.** *So far as* (I may speak) *to*, etc.

193 **Had.** *Would have vanquished*, etc., i.e., one would have been slain

201. **My name.** *Let my name*.

202 **And I.** *And may I be*, etc

202, 203 **But what thou art, etc.** The meaning is: "God, Thou, and I know what thou art (a traitor), and all too soon I fear the king shall have cause to rue the fact".

204, 205 **Now no way can I stray.** Every road is free to me except one, namely, that leading back to England.

209 **Six frozen winters.** *Having spent six*, etc., i.e., after six years

211 **One little word.** I.e., the word "*return*". Note here again the effect of alliteration—*long, less, little*—in emphasising the idea of length

212 **Lagging winters, wanton springs.** These words beautifully describe the dreariness of winter and the fitful joyousness of spring

214 **In regard of me.** Out of regard for me, but as a matter of fact it had not reduced the sentence until some weeks later because of his fear of the people, who were indignant at the severity of the punishment. As a poet of the period says:—

"But yet with murm'ring of the fact he hears,  
That he is lain four of the ten forgive,  
And joy'd him six years in exile to live".

216. **Vantage.** Advantage



260. **Travel.** "Travel" is probably here intended as a pun upon the word *travail* = labour.

262 **Which.** Relative pronoun, antecedent *heart*.

263. **Sullen.** Gloomy.

264. **Esteem a foil.** Consider it a foil, or merely a device for making brighter your return home. A foil was the gold or silver leaf set behind precious stones in order to increase their lustre. The word is from the Latin *folium* = a leaf.

267 **Remember.** Remind.

269. **Apprenticeship.** We now say "apprenticeship".

270. **Passages. Travel.** In lines 269-272 Bolingbroke compares himself to an apprentice serving his time until he becomes free of his craft (employing the figure of the old craft guild apprenticeship system). Having served his apprenticeship to the trade of an exile, he would then be free to nothing else but to his own grief.

272. **Journeyman** is probably intended as a play upon the word *journey* (travel). A *journeyman* was a man hired by the day. From the French *journee* = day, a day's travel, etc.

273. **Eye of heaven.** The sun.

277, 279. **Think not the king, etc.** Try to think that it is you who banish the king, and not the king who exiles you. Perhaps Shakespeare had here in view the saying of the Greek philosopher Diogenes, who when it was cast in his teeth that the Sinoponetes had banished him from Pontus, replied, "Yes, I banished them from Diogenes."

279. **Faintly.** Faint heartedly.

280. **Purchase.** Obtain or get. From the old French *par-chacer* = *pour chasser*.

281 **Not the king.** Not *that* the king.

281. **Suppose.** Imagine or fancy. See also line 286.

284 **And thou.** And *that* thou.

284. **Look.** See.

285 **Presence strewed.** The presence chamber, or reception chamber, strewed with rushes, which were then used instead of carpets. This practice continued even in palaces down to the reign of Queen Elizabeth.

286 **Measure.** A stately dance.

286. **Gnawing.** Snarling, quarrelsome.

291. **Set it light.** Makes light of it.

291. **Fire.** Pronounced as two syllables. Cf. *hours*, l. 2, 7 above. See also below, l. 1, 84—*free*.

291-293 **Oh, who can hold, etc.** Can thought of thy mourn-  
ful presence fire from burning the hand which holds it, or can one  
satisfy his hunger by imagining a feast?

291. **Caucasus.** The Caucasian Mountains separating Russia  
from Turkey in Asia.



29 **Underbearing of, etc.** Submission to his banishment.

29. **Affects.** An older form of the word *affections*.

32. **Had the tribute of, etc.** Received a bow in return. In Shakespeare's time men curtsied—called "Making a leg"—as well as women.

31, 33. **As were our England, etc.** As if our England were his in reversion or in succession to me, and he were my heir.

31 **Reversion.** A legal term meaning the right of succession to an estate, etc., after the present possessor.

36 **With him go, etc.** May these thoughts go with him.

38. **Expedient manage.** Expeditious, or speedy arrangements. *Expedient* = literally free from all obstructions. *Manage* is from the French *manège* = the management of a horse, etc.

41 **We will ourself.** We will go ourself.

43. **Largess.** Gifts.

44. **Farm our Royal Realm.** Borrowing from certain persons, who are allowed to repay themselves by collecting taxes, etc., for a certain time. The agreement in this case is said to have been that Green, Bagot, Bushey, and Scrope should bind themselves jointly to pay Richard £7000 per month, and should in return have surrendered to them his crown lands, rents, taxes, subsidies, customs, and all other duties which belong to the king or crown. The oppression exercised by these "farmers" in collecting the taxes, etc., is said to have been most odious.

47. **Substitutes.** Representatives.

47. **Blank charters** were promises to pay money, having blanks left for insertion of names of persons, or amounts, or both; which Richard's wretched subjects were compelled to fill in under penalty of imprisonment and torture. Compare our expression "To give one *carte blanche*" = literally a blank paper, i.e., permission to do as he likes.

49. **Subscribe.** Sign = literally to write one's name under.

50 **After to supply.** Supply as before to.

51. **Presently.** Forthwith, or at once.

53. **Crievous.** An example of Shakespeare's use of the adjectival form in adverbs.

57. **Ely House.** Now called Ely Place, in Holborn, London. It was the palace of the Bishop of Ely.

58. **Now put it, God.** May God put.

60. **Lining of his coffers.** His stores of money and valuables which were enclosed in coffers or chests.

61 **Deck.** To cover or clothe, as still seen in the term *deck of a ship*. It now usually means to trim or make smart.

63 **Go visit.** Go to visit. This visit is one of the few portions of the play which appears to have no historical foundation.





**51. Consuming means, etc.** Having consumed its store of food, etc., devours itself. The allusion is to the fable of the pelican drinking its own blood.

**40-69.** These lines contain a glowing description of England, in which Shakespeare makes Gaunt use every figure he can think of to describe its excellencies.

**41. Mars.** The Roman god of war.

**43. Fortress.** Alluding to the way in which we are defended by our surrounding seas, and perhaps also having reference to the threatened invasion by the Spanish Armada.

**44. Infection.** Infection by disease. The continent of Europe suffered far more from the mediæval plagues than we did.

**48. Moat** was the wide ditch round the walls of castles and old Elizabethan country houses, to keep off intruders.

**49. Envy of less happier lands.** Jealousy or hatred of less favoured lands. *Less happier* is an example of the Shakespearean use of the double comparative.

**50.** Note the added force given to the line by the pause upon the first syllable of *England*, the word should be pronounced "Eng-(e)l-land".

**52. Feared by.** *By* = *on account of* or *for*. *By* originally meant *near*, and thus it came to mean *following close after*, and so in consequence of, etc.

**53. Renowned.** Pronounce *renoun'd*.

**53-56.** The meaning of these lines is that they are renowned for their deeds, and for true Christian chivalry as far away from home as Jerusalem.

**55. Stubborn Jewry.** May mean either *longsuffering*, or *obstinate* Judæa.

**56. World's ransom.** The world's Redeemer—Jesus Christ.

**59. Leased out.** See i. 4, 44.

**59. I die pronouncing it.** I affirm it with my dying breath.

**60. Like to a tenement or pelling farm.** Like a mere dwelling house or paltry farm. *Tenement* is derived from the Latin *tenere* = I hold, and thus means what is *held* or *occupied*.

**63. Neptune** was the old god of the sea. The word is here used for *sea*.

**64. Inky blots and rotten parchment bonds.** Mere scribbles, and mouldy contracts engrossed on parchment. *Inky blots* is a contemptuous term for writings.

**65. Wont.** Accustomed.

**66. Would the scandal, etc.** If the scandal would, etc.

**67. Ensuing.** Following or approaching.

**70. Being raged.** Being enraged or provoked.

**71.** Shakespeare, in order to meet the requirements of his play, represents the queen as a woman, although, as we have already seen, she was but a child ten years old.



107, 109. **Deposing thee, etc.** Depriving you of the crown before you were put in possession, who are now possessed (as with an evil spirit leading you) to work your own deposition. Note the play upon the word *possessed*.

110 **Were, Would be**

111 **For thy world, etc.** Since your world (or possession) is this country only.

112 **Shame to shame.** Is it not more than a shame to so disgrace it as to let it out like a mere farm?

114 **State of law.** Your state by law, or according to law, is that of being subject to the law (as landlord) instead of supreme as king.

114. **And thou.** Gaunt was proceeding when Richard roughly interrupted him.

115 **Lunatic.** *Lit.*, moonstruck, mad. Mad people were formerly thought to be affected by the moon. Latin *luna* = the moon.

116. **An ague's privilege.** Taking advantage of the licence allowed to the sick. *Ague* is a kind of remittent fever (recurring every three or four days), to which people in the low-lying parts of the country, including London itself, were very subject before the land was so well drained as it is now.

117 **Frozen admonition.** Dull, cold, or freezing advice.

118, 119. **Chasing the royal blood, etc.** Making me turn pale with anger.

119. **His.** His was the old possession of it (*cf.* Genesis I. 11).

121. **Great Edward's son.** Edward the Black Prince.

122. **Roundly.** Freely, without check.

123 **Should run thy head.** Should cause you to be beheaded

125. **For that.** Because.

126. **Pelican.** See line 59 above.

127. **Hast thou tapped out.** By the murder of Gloucester.

127 **Caroused.** Drunk up, quaffed off. From the German *Gar aus!* = quite out! or empty your glasses! an old German drinking exclamation.

129. **Whom fair befall.** To whom may it befall (or happen) fairly (or happily) *Fair* is here an adverb.

130. **Respect'st not.** Heedest, or carest, not about, etc.

131. **Be.** Imperative mood = *Let thy unkindness be.*

131. **Like crooked age.** This figure is probably suggested by the figure of old Father Time armed with a scythe or sickle, which was formerly called a *crook*.

133, 134. **Die and be** are verbs in the imperative mood.

. **Love they to live.** Let them love to live who, etc. This imperative is frequent in Shakespeare's plays.

**Sullens.** *Sulka.* This is the only place where Shakespeare uses a word.



rights in the matter of succession generally. (You will undermine the entire custom of lawful inheritance of property.) You might as reasonably say that to-morrow shall not follow to day. You will as a logical consequence not even be yourself (the king), for how are you a king except by right of lawful succession, as your father's heir?

197. **Ensure.** Follow Compare with expression in the Prayer Book version of Psalm xxxiv. 14 "Seek peace and ensue it".

200. **Afore.** Before.

200 **God forbid I say true!** *Je*, God forbid that I should say true, or that it should come true.

202 **Letters-patents** were open, or public, letters or charters, sealed with the great seal of England, granting certain rights and privileges. In early English—as in French—adjectives had plural inflection. *Patent* is from the Latin *patere* = I open.

203, 204 **By his attorneys-general, etc.** An *attorney general* is one who has general authority to act as attorney, agent, or representative of another.

**To sue his livery** is a legal expression which is thus explained by Malon. "On the death of every person who held [land] by knight's service, the escheator of the court in which he died summoned a jury, who inquired what estate he died seized (or possessed) of, and of what age his next heir was. If he was under age he became a ward of the king, but if he was found to be of full age he then had a right to *sue out* a writ of *ouster le main*, that is his livery, that the king's hand might be taken off [of his estate] and the land delivered to him."

204 **Deny his offered homage.** Refuse his proffered homage for his estates. Alluding to the feudal ceremony of taking oaths of allegiance, which vassals (or persons holding land under another) were required to perform before their lord when they took possession of their estates.

205 **Pluck a thousand dangers.** Bring down upon your head a thousand dangers.

207 **Prick.** Spur.

207 **Tender patience.** Solicitous forbearance.

207 **To those thoughts, etc.** *Je*, to thoughts of rebellion.

212 **Ensure hereof.** Follow in consequence.

213 **But by bad courses.** By (reference to the results of) bad courses, etc.

216 **Repair.** Come.

217 **To see this business.** To look into, or undertake. *Pro-bounce business* as a triable *business*.

217 **Next.** This word is redundant.

218 **We will for Ireland.** We will start for, etc.

219 **Trow.** Think + literally to hold true. From Anglo-Saxon *træwe* = *trust* or *truth*.



270 **Hollow eyes of death.** The empty eye spaces of a skull (death's-head).

272 **Tidings.** *News*. Here used as a singular noun. See also iii 4, 79 for *news* used as singular.

275 **We three are but thyself.** We are all one in this matter, and thus you may be as safe in telling us as in merely thanking to yourself.

277 **Le Port Blanc.** See map, page ix.

279 Note the irregular number of syllables (*feet*) in this line. Shakespeare took great licence with his metre whenever he had to introduce lists of names.

280 **Broke from.** Escaped from the custody of. As a matter of fact, Reginald (Reginald) Lord Cobham never escaped from the Duke of Exeter, but Holinshed tells us that Thomas Arundel, son of Richard Earl of Arundel, did. It has therefore been suggested that we should read these lines thus —

— Reginald Lord Cobham  
[The son of Richard Earl of Arundel]  
That late broke," etc.

Lord Cobham was exiled in 1399 for alleged complicity in Gloucester's supposed conspiracy, and the Archbishop of Canterbury was at the same time deposed on like suspicions.

285 **Eight tall ships, three thousand men.** Eight *strong* ships, etc. The actual number of men accompanying Bohagbroke was only sixty.

286 **Expedience.** Expeditious.

288. **Perhaps they had.** Supply *done so* = perhaps they would have done so.

288. **But that they stay.** If they had not waited for the previous departure, etc.

291. **Imp out.** Engraft, repair. The allusion is to mending the damaged wing of a hawk by engrafting or fixing other feathers in their place. The word is from the Anglo-Saxon *impen*, to engraft or plant. Chaucer speaks of the shoots of trees as *imps*, and we retain traces of the same meaning in our word *imps* = mischievous little children (shoots or offspring), etc.

292 **Broking pawn.** The pawnbroker; referring to the crown jewels which Richard had pawned.

293. **Wipe off the dust, etc.** Remove the stain, tarnish or ill name, which Richard's misdeeds had caused to attach to the kingdom.

295. **Ravenspurgh, or Ravenspur.** See map, page ix. It was swept away by the encroachment of the North Sea in the sixteenth century.

296. **Faint.** Are faint-hearted or afraid. Cf. St. Luke xvi. 1.

299. **Hold out my horse.** If my horse can hold out, or keep going.





meaningless gibberish contained in lines 31-38. Some have, however, explained the puerility of style by supposing that Shakespeare is here really burlesquing some of his contemporary writers; inasmuch as silly courtiers wrote this kind of trash and thought it "monstrous pretty".

43 'Tis better hope. Better to hope.

44 His designs crave haste, etc. His plans require haste, and haste gives promise of success.

46 Our hope. On whom we place our hope.

46. Retired. Withdrawn, or brought back his forces.

47. An enemy's hope. The designs of Bolingbroke.

49 Repeats. Recalls,

52 That. What (that that). Cf. New Testament: "We speak that we do know".

59 Hath broke his staff. *I.e.*, his white wand of office. He broke his staff of office in the presence of the household to show that he resigned his office of steward.

60. Fled. Supply *have* fled.

65 Cozening. Deceiving. From French *cousiner* = to sponge upon people (under pretext of relationship or cousinship).

66. Parasite. A flatterer or hanger-on. From the Greek *parasitos* = one who eats the food of another.

68 Lingers. Causes to linger.

70. With signs of war, etc. With his armour on, including his neck piece, or gorget.

71 Careful. Anxious. Cf. Luke x. 41: "Martha, Martha, thou art careful," etc

75 He is gone. *He* is here redundant. It is an example of what is termed the *pleonastic nominative*. See also *they . . . they* in line 84 below.

79. Who. Its antecedent is *I*, line 77.

80. Now comes the sick hour, etc. The time has now arrived which Richard has brought about by his surfeit (or excess).

80 Surfeit. Excess of eating or drinking, causing serious illness or even death. From French *sur* = over, and *faire* = to do; an over-doing or overloading (of the stomach).

81 Now shall he try, etc. He will now prove whether his flatterers were really friends.

83 Why so! etc. Why, so it is! let all go as it pleases! *et.*, let things take their course; I can do nothing

86. Birrah. Derived from *sur*. Some think it represents *sur*; *ha!* or *sur, ho!* a rather contemptuous form of summoning an inferior, or servant.

87. Presently. At once.

87 Pound. Note singular form. Cf. the expression, It weighs *ten stone*. In nouns denoting quantity or number, the singular and plural are not infrequently the same.



112 Office. Service.

113 Hateful. Full of hate.

117 Presages. Portendings. The Earl of Wiltshire, Puchy and Green were shortly afterwards beheaded at Bristol.

119 That's as York thrives. That (our meeting again) depends upon whether York succeeds in overcoming Bolingbroke.

111 Numbering sands, etc. An impossible.

112 I fear me. I am afraid. Shakespeare frequently uses this verb thus reflectively.

### ACT II. SCENE 3.

5. Draw out our miles. Make our miles appear longer. The hills in question are the Cotswolds.

6. Fair discourse. Pleasant talk.

7. Delectable. Delightful. From Latin *delectare* = to delight.

9. Bethink me. Think to myself.

10. In Ross, etc. To Ross and Willoughby without your company.

12. Process. Lengthy course.

13. Hope to have. Hope of having.

15, 16. Hope to joy, etc. Hope to enjoy, etc. The meaning is that the anticipation of pleasure is almost equal to the pleasure itself.

17. Mine hath done, etc. Hath appeared by the sight of what I possess—that is, your noble company.

22. Whencesoever. Supply *he may come*.

26. Hath forsook. Old form of *hath forsaken*. See also *forget*, line 36.

33. Sent. Has sent.

41, 42. Tender. Tender. Note the play on the word *tender*. In the first line it means *offer*, and in the second *weak*.

47. As in a soul remembering. Which remembers, etc.

50. My hand thus seals it. He pledges himself by a handshake.

61. Unfelt thanks. *I.e.*, mere unsubstantial words.

61. Which. Relative pronoun; antecedent, *treasury*.

64. Surmounts. Surpasses or exceeds.

65. Thanks, the exchequer of the poor. *I.e.*, thanks, which are the only payment the poor can give.

66. Infant fortune. *I.e.*, my good fortune as yet very young and weak, like an infant.

70-73. To Lancaster, etc. Bolingbroke angrily retorts, "I only answer now to the name of Duke Lancaster" (as I inherit my late father's titles), thereby reminding Berkeley that he had returned to demand his rights, and that he meant to have them.



122. **If that.** *If it be that.*

127. **Rouse his wrongs . . . to the bay.** To drive out his wrongers. The allusion is to stag-hunting where the deer is "roused" or driven out from his lair and chased until he stands at bay, or turns upon his pursuers and is killed.

129-135. *Cf.* Scene 1, lines 203-204 of this act.

130 **Distraigned.** Seized by the king's officers.

133 **I challenge law.** I claim my rights at law.

137 **It stands your grace upon, etc.** It is your grace's duty, or it is incumbent upon you, etc. The preposition is frequently thus transposed by Elizabethan authors. *Cf. Hamlet*, v. 2, 63. "Does it not, think'st thee, stand me now upon?"

138 **Endownments.** Endowments, or the property which he should by rights possess.

140 **Feeling of.** Feeling for.

143. **Be his own carver.** *Let him be,* etc.

144. **To find out . . . may not be.** It is not allowable for you to seek to obtain your rights by unlawful means.

145 **Abet.** Aid, assist. From old French *a* = *to*, and *beter* = *but*, incite, or set on.

153. **All ill left.** Ill provided for, as the king has left me so small an army.

155 **Attach.** Arrest as traitors.

158 **Neuter.** *I e.*, taking neither side. *See also* line 169 below.

164. **Complices.** Accomplices.

165. **Caterpillars of the Commonwealth.** *I e.*, those who, like caterpillars, eat up the fruit of the land.

170 **Things past redress, etc.** As I cannot remedy these things I will trouble no further about them. *Cf. Macbeth*, iii. 2, 12: "Things without all remedy should be without regard".

#### ACT II., SCENE 4.

4. **We will disperse, etc.** This dispersion decided Richard's fate.

8. **The bay trees . . . all are withered.** Holinshed says: "In this year in a manner throughout all the realm of England, old bale trees withered, and afterwards, contrarie to all men's thinking, grew greene againe, a strange sight, and supposed to import some unknowne event".

\* 15. These lines recite the various signs or portents which the superstitious Welshmen considered to point to the downfall of Richard.

9. **Meteors** are shooting stars.

10. **Moon looks bloody.** The moon is red [as we see it in an eclipse].

11. **Lean-looking.** Lean looking.



2. **Brooks.** Bears or enjoys. How does the air suit you? From Anglo-Saxon *brucan* = to use, or enjoy.

4 **Needs must.** *I* needs must, or *I* must of necessity. *Needs* is an example of adverbs in "s" formed from the possessive case of nouns.

8 **As a long-parted mother, etc.** As a mother long parted from, etc.

11 **Do thee favours.** Bow or kneel to thee.

13. **Comfort his ravenous sense.** Support his ravenous appetite. *Comfort* is from the ecclesiastical Latin *confortare* = to strengthen. Its modern meaning is to soothe.

15 **Heavy-gaited.** Slow moving. *Gait* is allied to the Scandinavian word *gate* = a way, walk, etc.

15 **Their.** The change from the singular *his* in line 13 to the plural may be in anticipation of the plural *feet*, which occurs in line 16, or, more probably, to indicate that the poet is here intending the king's enemies generally, whilst in the line above he was referring to Bolingbroke alone.

16. **Doing annoyance.** Causing injury to. Spiders are really venomous, though in this country their jaws are not strong enough to injure man or the larger animals. Toads, however, are quite harmless in spite of all the venomous properties attributed to them.

20 **Lurking adder.** *Adder* is from the old English *adder* = a snake, and it is thus a corruption of the words *a nadder* (cf. *a newt* from the old form *an eurf*).

21 **Double tongue may with a mortal touch, etc.** Forked tongue may with a fatal touch. It was formerly fancied that snakes stung with their tongues, which are of course perfectly soft and harmless. We now know that all snakes which are venomous have a pair of long curved grooved teeth, or fangs, communicating with poison bags at their roots.

23 **Senseless conjuration.** Adjuration or solemn appeal to the lifeless or senseless ground. *Conjuration* is from the Latin *conjurare* = to swear together.

25. **Prove armed soldiers.** Shall prove, etc. Cf. Luke xiv. 40. "The stones would immediately cry out".

27 **That power** = God. Alluding to the belief that the king was appointed by God. The Bishop of Carlisle was the only bishop who remained faithful to Richard.

29 **Yields.** Supplies.

30, 31 **Else if heaven . . . redress.** The meaning is "Else if Heaven is willing to aid us, and we will not take advantage of the profane means of succour and redress, we refuse Heaven's offer".

33. **Remiss.** Lacking in energy. From Latin *remissus* = relaxed &c.

34 **Security.** Carelessness. Cf. *Macbeth*, l. l. 5, 81, 82 "And yet all know security is mortal's chiefest enemy". From Latin *securus* = without care.





95 **Care.** Note different meanings of *care* in this and the following line

99 **Fellow.** *Equal.* From Icelandic *felagi* = a partner.

101 **Break their faith to God.** See lines 54-57 above.

102 **Cry woe.** Announce woe, etc

104 **So armed.** So prepared, fortified, etc.

112 **White beards, etc.** Old men have armed their scalps, with little or no hair upon them We now say *Grey beards*.

114 **Strive to speak big . . . joints.** Strive to speak in a strong, manly voice, and hurry their weak joints into armour Cf. the expression, "He clapped his cap upon his head".

116 **Beadsmen.** Pensioners. The name is derived from their formerly "telling their beads" or praying for their benefactors.

117. The yew was the favourite wood for making the English long bows

117. **Double-fatal** probably refers to the poisonous nature of the leaves, which kill cattle if they eat them, whilst the yew bows in the hands of the English archers wrought dire disaster amongst their foes.

118 **Distaff women.** Spinning women, or women, as all women then used the distaff. The *distaff* was a rod on which the flax fibre was wrapped for spinning into thread

118 **Manage rusty bills.** Handle the bill-hooks. The bill was a heavy knife curved at the end almost like an eagle's bill, used for chopping firewood, etc. It is still sometimes used by men in trimming thorn hedges

119 **Seat.** Throne.

125 **Measure our confines.** Steps March through the limits of our land without opposition.

126 **Their heads shall pay.** They shall lose their heads

131 **Snakes, in my heart blood warmed.** Alluding to the fable of the Countryman and the Snake, which bit him and his children after he had warmed it by his fire.

132 **Three Judases.** Betrayers, as Judas betrayed our Lord Note that in lines 122, 123 Richard mentions four names. He seems to recollect that Bagot was not with Bolingbroke, as he went to Ireland.

133, 134. **Terrible hell, etc.** May terrible hell . . . upon their guilt stained souls

135. **His property.** Its natural character. Note pronoun *his* for *its*.

137. **Uncurse.** Remove your curse from, etc.

141. **Is.** Note use of singular verb with several singular nouns connected by *and* We should now say *are*.

144 **No man speak.** Let no man speak.

145. **Epitaphs.** The inscriptions on gravestones, from the Greek *epi* upon, and *taphos*, tomb.



- 191 **Ague-fit of fear.** Shivering fit of fear. *Cf.* ii. 1, 116.  
 191. **Overblown.** Blown over, gone.  
 195. **Complexion.** Appearance.  
 199 **By small and small.** By little and little, or by small degrees  
 202. **Castles yielded up.** *Are* yielded up, or have surrendered  
 204 **Upon his party.** Are upon, etc., or have joined.  
 206 **Beshrew.** A form of imprecation or curse. "A curse upon you!"  
 From *be* and *shrew*, see line 59.  
 206 **Which.** Who.  
 207 **Of that sweet way, etc.** Out of that suitable frame of mind, etc.  
 210 **That bids.** Who bids.  
 211 **Filint.** In North Wales. See map, page xx.  
 213 **That power I have, discharge.** Disband the army which I still have.  
 214. **To ear.** To till, cultivate. From Latin *arāre* = to plough  
*Cf.* I Samuel vii. 12. Richard compares himself to a barren field which can yield no crop to the cultivator, and so, he says, let them leave me, and till that field which will give them some return for their labours (i.e., let them enter Bolingbroke's service).

### ACT III., SCENE 3

- 5 **Very fair.** Very favourable  
 7 **Dessem.** *Deserve*, be seemly, etc., from *be* and *seem* in the old sense of *become* or *be seemly*  
 8 **To say "King Richard".** York reproves Northumberland for his disrespectful manner of speaking of the king  
 13 **Would you have been.** If you would, etc., or if you had been  
 13, 14 **To shorten you . . . head's length.** *As* to shorten you the whole head's length (or behind you) for taking thus away his head (or title)  
 15 **Mistake not, etc.** *I.e.*, do not make a mistake and exceed your proper limits of criticism  
 17 **Lest you mis-take.** Shakespeare here again introduces his favourite play upon words. The meaning is: "Be careful you do not attempt to take more than you should, or you may find it a *new* take (you may have all). It will be remembered that Bolingbroke landed untrusting only to claim his rights as Duke of Lancaster. York here cautions him not to attempt also to seize the crown.

17. **Belike.** Probably from *by* and *like*. The word is not known as 1

21. **Rude ribs.** Rough walls.

17. **Parley.** See note to i. 1. 171



81 **Profane.** Commit sacrilege by doing violence to the sacred right of the king

85 **Have torn their souls.** Have perjured themselves; have wrought evil to their souls by violating their oath of allegiance.

86 **Are barren.** Have no followers left.

86 **Deceit.** Deprived

86-88 Richard says that though human arms fail him, God will avenge his wrongs by sending dire pestilence upon his foes and their children

87 **Omnipotent.** All powerful From Latin *omnipotens*.

91 **That.** Who, with antecedent *you* (understood, in line above).

91 **Vassal.** Slavish. From the feudal term *vassal* signifying a servant or a tenant who has to render services to his lord for his lands.

92 **Threat.** Threaten.

94 **Yond'.** Yonder

96 **Purple testament.** The blood stained will and testament. *Testament* is another term for will. The figure is that of unfolding a will to read its contents.

97 **Live.** Verb subjunctive = *may*, or *shall*, *live*.

98 **Bloody crowns.** Heads. Note again the play upon the word *crown*

99 **The flower of England's face.** England's flowery face

100 **Maid-pale peace.** Delicate, or mild and beauteous peace.

104 **Civil and uncivil.** Civil and foreign war *Civil* is from Latin *civis* = a citizen

107-122. Bolingbroke's actions show that his oath was utterly worthless, for, though Richard at once granted his demands, he forthwith proceeded to claim the crown.

107. **Honourable tomb.** The tomb of Edward III. in Westminster Abbey.

114 **Scope.** Object or design From the Greek *skopos* = a mark or aim.

115. **Lineal royalties.** The rights which descended to him from his royal (princely) father

116 **Enfranchisement.** Immediate freedom and the restoration of his rights.

117 **Party.** Part.

118. **Commend.** Commit, or give over to.

119 **Barbed.** Clothed in armour. From French *barbe* = a piece of horse armour.

121 **Is just.** And as he is just.

123. **Returns.** Returns answer or replies.

128. **Commends.** Greetings.

130 **To look so poorly.** Behave so humbly.



unable to control his steeds, and their course became so furious and erratic that Jupiter struck him dead with his thunderbolt in order to prevent the earth being burnt up

180. **Wanting the manage of unruly jades.** Failing in the power of control of unruly horses. A vicious or worthless horse is termed a *jade*.

181, 183 Here again we have the punning upon *base* and *down*.

182. **Do them grace.** Show them respect

186. **Makes.** Note again the use of the singular verb with the two singular nominatives, *sorrow* and *grief*.

187. **Fondly.** Foolishly. From old English *fon*, a *fool*, and *fonne*, to be foolish

190 **Fair duty.** Proper reverence.

192. **Debase.** Lower From *de* and *base*, low, vile, etc.

194 **Me rather had.** I would rather. Older writers, e.g., Chaucer, expressed preference by the expression (To) *me (if) were kinder*, i.e., more pleasant, and these two idioms were confused by their successors in "Me rather had" = I had rather

195 **See your courtesy.** Should see your outward marks of respect. *Courtesy* originally meant the polished manner of the royal court

196, 197. **Your heart is up.** Is lofty, proud. Richard's meaning is that Bolingbroke is aiming at his crown.

199 The meaning of this line is: You have not only your own; but I, and all of us, are also in your power.

200 **So far be mine.** May they be so far mine.

200 **Redoubted.** Feared, dreaded. From the French *re* and *douter* = to fear.

302 **You well deserve, etc.** You deserve because you know how to get, i.e., by force

305 **Want.** Lack.

306 **I am too young.** Richard and Bolingbroke were both born in the same year (1366), and were thus both thirty-three years old at this date.

307 **Heir.** Probably implying that he knew he intended to supersede him.

308. **What you will have I'll give . . . willing.** I will willingly give you what you would compel me to.

310. **Set on.** Lead forwards

311. **Then I must not say no.** The old chronicler, *Shewe*, thus describes their setting out from Flint: "The Duke with a high, sharp voyce made bring forth the King's horses, and then two little nagges, not worth forty franks, were brought forth; the king was set on one and the Earl of Maliburne on the other, and thus the duke brought the king from Chester".





44. **Showing, as in a model . . . estate.** Exhibiting our firm control over our garden, as an example (or model) for the king to copy.

45 **Sea-walled garden.** Our country fenced in by the sea.

46-49 **Weeds.** *Flowers, fruit trees, hedges, knots, herbs, and caterpillars* are all terms in gardening, used figuratively for good and bad things in the state.

48. **Knots** were fantastically arranged flower beds.

49 **Caterpillars.** Cf. "caterpillars of the commonwealth," II. 3, 165.

51. **Suffered.** Allowed.

50-56 These lines, by the use of gardening similitudes, allude to Richard's farming out the land to Wiltshire, Bushy and Green, who though really weeds eating up (or destroying) both the king and his people, at first seemed to hold him up (support him) by the payment they made him for the privilege of farming the taxes.

61. **At time of year, etc.** At the proper time wound (or pruned), etc

64. \*It. Referring to *fruit trees*, the idea being "lest . . . it [*i.e.*, the *tree*] confound itself, or do injury to itself".

68 **Bearing boughs.** Boughs that bear fruit.

71 **Shall** = will. This variation is very frequent in Shakespeare. See line 22 above

73. \*Tis doubt. It is a matter of doubt, or it is to be feared

76 **Pressed to death.** Suffocated. The allusion is to the old punishment of *prime forte et dure*, which was inflicted upon those who refused to plead, or make answer to the charge made against them in the Courts. It consisted in heaping weights upon the wretched victim's chest until he either made signs that he would plead, or was suffocated by the pressure.

76. **Through want of speaking.** As a result of my not speaking, and so warning the gardener of our presence.

78 **This news.** Note singular use. Cf. *ib.* I, 271. See also line 86 below

79 **Suggested.** Prompted Cf. *ib.* I, 101.

80 **Second fall.** To man already cursed by the first fall. See Genesis III. 17-19. Pronounce *cursed*—*curs'd*.

83 **Divine.** Predict or foretell. From Latin *divinus* = I foretell (as inspired by a *divus* or deity). Note the unevenness of the feet or syllables—especially in lines 76, 78—most excellently marking the *queen's agitation*.

87 **King Richard, he.** Note redundant nominative *he*, adding expressiveness to the gardener's statement.

87. **Hold.** Grasp

88 **Both are weighed.** Alluding perhaps to the Biblical account of the writing on the wall. See Daniel v. 24-28

90 **Light.** Unpopular



governed by the position of particular stars at the moment of his birth. Cf. *Ill. Welt.* i. 1, 196, 197 —

" We, the poorer born,  
Whom *lower stars* do shut us up in wishes".

21. **On equal terms.** *Je* on equal terms.—As to demean myself by fighting a duel with him.

25. **Attainder.** Accusation. From the old French *attaindre* = to attain, touch, etc.

36. **My gage, the manual seal of death.** My challenge (his glory cast down), which is as surely his death warrant as if he were to be executed under the king's sign manual, or signature. *Manual* from Latin *manus* = hand.

51. **All too base.** An example of the use of *all* as an intensive adverb = quite.

81. **Bolingbroke forbids Bagot to accept the challenge by picking up the glove.**

93. **That.** Relative pronoun, antecedent *he* in line 91.

11. **Stand on sympathy.** Indist. upon likeness of feeling, or equal rank. *Sympathy* is from the Greek *syn* = with, or together, and *patheia* = to suffer, or feel. *Stand* is still used in the above sense in the expression, " To stand upon one's dignity ".

85. **There is my gage.** Fitzwater offers to act as Bagot's champion.

37. **Vauntingly.** Boastingly. From French *vanter* = to boast.

39. **Wert cause.** Wert *the* cause.

41. **Forged.** Fabricated, or made. From the French *forger* = workshop or smithy.

41. **Rapier** was a long thin Spanish sword used in fighting duels. The use of the word involves an anachronism, as this kind of sword was not introduced into England until after the time of Richard II.

42. **That day.** *I.e.*, the day appointed for our duel.

43. **I would it were this hour.** I wish it were now.

46. **All.** Altogether.

48, 49. **Extremest point of mortal breathing.** *I.e.*, to the death, by a mortal combat.

53. **I task the earth.** I also burden, or load, the earth with another challenge.

53. **Forsworn.** Who hast falsely sworn. *Forswear* (from Anglo-Saxon *for* = away, and *swarian* = to swear). To renounce on oath, swear falsely.

54. **With full as many lies.** By giving you the lie, or charging you with falsehood as often as may, etc.

68. **Halloa'd.** Shouted. From the French *hallo*, an exclamation used in hunting to urge on dogs.

56. **From sun to sun.** From sunrise to sunset, *i.e.*, during the whole of the day appointed for the duel. As an old writer, Malone,



96 **Streaming the ensign.** We should now say *bearing the banner*

97 **Pagan.** From the Latin *paganus* = a peasant, is exactly the same in meaning as the Saxon word *heathen* (*id.*, a heath-man), or idolater

97. **Saracen.** From the Arabic *Sharḥūm* = *Oriental* or *Eastern*, was a name given to any of the oriental Mussulmans or Mahomedans.

98. **Tolled.** Wornied, or exhausted.

98 **Retired himself.** Withdrew

99 **Venice.** A city in the north east of Italy, at the north of the Adriatic Sea Langard states that Norfolk died here of a broken heart in September, 1399

105, 106 **Bosom of good old Abraham.** The Jewish name for the abode of the spirits of good men. See Luke xvi. 22

110 **Plume plucked.** Dishonoured, degraded, like the knights who had their plumes shorn from their helmets

113 **Descending now from him.** *Id.*, as his heir (see line 111)

117 **Worst.** Least worthy, or humblest. The arrangement is: "May I the worst in this," etc

118 **Best bebecoming.** *Best becoming me* (as a bishop). The meaning is "Yet I speak as best bebecoming me (being a bishop) to speak the truth"

121. **Noblesse.** A French word meaning nobility

121. **Learn.** Teach Compare Prayer Book version, Psalms xvi 4, 8.

125 **Thieves are not judged but.** Are not *condemned except*, etc., *i.e.*, we don't condemn even thieves in their absence

126 **Apparent guilt.** Clear guilt

128 **Deputy.** One who is *deputed* to act as a substitute for another.

130 **Subject.** An adjective qualifying *breath*.

131 **Forfend.** Ward off, forbid. From *for* and *fend* = to ward off, avert

132 **Climate.** Region or country.

133 **Helious.** Hatelul From *haine* = hatred

134 **Obscene.** Foul, repulsive. From Latin *obscenus* = filthy

139 140. The bishop here foretells the Wars of the Roses, which commenced with the battle of St. Albans in 1455, and lasted until Bosworth Field in 1485

141 **Go sleep, etc.** Go to sleep, etc., *i.e.*, Peace shall quit our shores and abide with Turks, etc.

143. **Kin with kin and kind with kind.** *Kin* = relatives, kind members of the same race Cf. *Hamlet*, I. 2, 65 "A little more than kin, and less than kind". The meaning is, "I shall mix up in strife relative with relative and fellow citizen with fellow citizen"



96. **Streaming the ensign.** We should now say *bearing banner*.

97 **Pagan.** From the Latin *paganus* = a peasant, is exactly the same in meaning as the Saxon word *heathen* (*id.*, a heath man). *Idolater*.

97 **Saracen.** From the Arabic *Sharḥūn* — *Oriental* or *Eastern* was a name given to any of the oriental Mussulmans or Mahomedans.

99. **Tofied.** Worned, or exhausted

98 **Retired himself.** Withdrew.

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191 **My crown I am.** I am willing to give up my crown.

196-201 **Part of your cares, etc.** Note here again the punning upon *cares*. The meaning of this jingle is: Your cares of kingship relieve me of cares. My sorrow is loss of the care of government by reason of my deposition. Your trouble is the increase of care by reason of the care of kingship which you have won. The cares which I have passed over to you (by your added cares of kingship) do not however lessen my anxiety.

201 **They tend the crown.** They attend the kingly office.

201-201 **Ay, no; no, ay; etc.** Yes, no, no, yes. "Yes," but I would say "no" if I could. These words excellently express Richard's vacillating character. Here again we have an example of Shakespeare's favourite jingling play upon words, as *ay* was pronounced *I* and thus we have a punning upon *ay* and the *I* in "I must nothing be."

204 **Therefore no, no.** Therefore there is no "no". The second *no* is a noun limited by the first.

209 **Balm.** Anointing oil, which was poured upon his head when he was crowned.

212 **Release all duty's rites.** Free all from rendering me the respect which they owed to me as king.

213 **Forswear.** Renounce upon oath.

214 **Revenues.** My income of various kinds. From French *revenu* = what comes back, or returns.

215 **Deny.** Disown or renounce.

217 **That swear.** *Of those that swear, etc.*

219 **And thou.** Some parse *thou* as nominative to *mayst* understood (*mayst thou be pleased, etc.*) Others parse it as objective by *make* (see line 218). In Shakespearean grammar, *I, thou* and *he* are used for *me, thee* and *him*, when they stand quasi-indefinitely at some distance from the governing word.

229 **Against the state and profit.** Against the constitution and prosperity (referring to the misgovernment by Richard and his favourites).

231 **Must I ravel out.** Must I unravel, unweave or untangle. Must I separately confess every offence. *Cf. Macbeth*: "Sleep that knits up the ravel'd sleeve of care".

239 **Upon record.** Written down as in courts of law.

235 **Lecture** is the French word for *reading*.

235 **If thou wouldst.** *Le.*, if you would read over a list of your own misdeeds.

236 **There shouldst . . . heinous article.** There wouldst . . . one hateful item or particular. *Should* and *would* in Shakespeare's time were used where we now employ *would* and *should*. *Article* is from the Latin *articulus* = a joint or part.

238 **And cracking.** And the cracking or breaking.

239 **Marked with a blot, etc.** Which would stand against you as a blot, condemned by heaven, or the Bible.



200 **Shadow of your face.** Reflection of your face in the mirror

300 **External manners.** Outward marks of lamentation

301 **Merely shadows to.** Shadows of.

304 305 **Givest me cause.** *I.e.*, by usurping my throne.

310-313 **I am greater than a king.** For when I was a king, only my subjects flattered me, but now I am flattered by a king

313 **To my flatterer.** For my flatterer Cf. Matthew iii. 9 "We have Abraham to our father". Cf. also the Latin "*Habemus Deum amico*"

320 **Sights.** We should now say *sight*, but in Shakespeare's time abstract nouns were frequently used in the plural when they expressed qualities common to several persons or things.

324 **Conveyors.** Here used in an evil sense = improperly conveying away, hence *thieves* Cf. *Merry Wives of Windsor*, I. 3, 31.—

"Nym The good humour is to *steal* at a minute's rest.

Pistol. 'Convey,' the wise it call."

326 **Pageant.** Show. From Old English *pages* = a scaffold, or stage of a show, etc

328 **As sharp to them as thorn.** *I.e.*, the results of to day pierce them as sharply as a thorn. Alluding probably to the civil wars which would follow

423 **Clergyman.** *I.e.*, the Bishop of Carlisle.

512 **Sacrament.** Oath From Latin *sacramentum* = oath of allegiance taken by the Roman soldiers

531 **To bury mine intents.** To conceal my intentions.

531 5 **To effect whatever . . . devise.** To carry out whatever I may chance to contrive or plan

538 **A plot shall show.** A plot which will show As previously stated, in Shakespearean grammar *will* and *shall* (like *should* and *would*) were used where we now employ *shall* and *will*.

## ACT V, SCENE I

1 **Julius Caesar's III erected tower.** The tradition respecting the connection of Julius Caesar with the Tower of London is well expressed in *Richard III.*, iii. 1, 60-71:—

*Prince.* Did Julius Caesar build that place, my lord?

*Beck.* He did, my gracious lord, begin that place,

Which since, succeeding ages have re-edified."

*Edwards* *re* built for evil uses. The Tower of London was used as a State prison

4 **Flint bosom.** Flinty or hard, bosom, or enclosure

6 **Nath any resting.** Any resting place

11 **The model where old Troy did stand.** There was an academy in Asia Minor named which entered the Trojan War and which the great Greek poet Homer wrote in his *Iliad* It is now



35. If aught but beasts. If they had been at all better than beasts, etc.

37 Sometime queen. Cf. iv. 1, 172.

37. Prepare thee hence. *I.e.*, to go hence or away. Shakespeare frequently omits the verb with the adverbs of place *hence*, *forth*, *away*, etc. Cf. line 34 below (must away)

42. Betid. Happened, passed. *Betid* is the perf. part. of *betide* - to happen.

43. Quitt. Requite or pay. Cf. our expression "to cry quits". From French *quitter* = to discharge a debt, etc.

46. For why. Because.

46 Sympathise. Here used as transitive governing line 47. We now say sympathise *with* (intrans.).

47 Moving tongue. Stirring speech.

Fire. Pronounced as two syllables, *fi-er*.

52 Pomfret. Pontefract in Yorkshire (see map, page 33).

53 Order ta'en. Arrangement taken or made.

55-68 This prophecy of Richard's was fulfilled by Northumberland subsequently proving a veritable thorn in Bolingbroke's side. His son Hotspur rebelled against Henry, and was slain in the battle of Shrewsbury in 1403. Northumberland then submitted to Henry, but he again rebelled, had to flee to Scotland, and was ultimately slain at the battle of Bramham Moor, near Tadcaster, about ten miles from York, in 1408.

58, 59 Foul sin . . . corruption. We have here the figure of a sore breaking out into a foul ulcer

61 Helping him. Seeing that you helped him to all (that is, to the whole kingdom)

64 He'er so little urged. We should say, "Being urged *ever* so little or however little"

66. Converts. Changes. It is frequently so used in the New Testament. Cf. Matthew xviii 3 "Except ye be converted," etc.

67 One or both. *I.e.*, of the wicked friends

68 Worthy danger. Well merited danger. From Anglo-Saxon *worth* = deserving.

69 My guilt be. *And there be* supply let *be* be in each case

71 To Unkiss the oath, etc. Alluding to the kiss in the ceremony of betrothal

73 And yet not so. And yet I can not so unkiss it

77 Pines. Makes waste or wearisome. *Pine* is from the Anglo-Saxon *pinian* = to pain, torment

78 Set forth in pomp. She set out in gorgeous state. Alluding to the magnificent array with which Isabella was brought to England as Richard's queen

81 Hallowmas, or short'st day. *I.e.*, All Saints' Day or 1st November when all is gloom by reason of it being the time when we pray for the souls of the dead, or the shortest day, when all is sad and dreary



35. **Steeled.** Hardened

36. **Perforce.** As a natural result. *Lat., by force.*

38-41. These bald, commonplace lines following the fine word picture in lines 24-37 present an almost painful anticlimax.

39. **Contents.** Plural of *contentment*. "*Bound our calm contents*" = limit our calm contentment, or acquiescence.

41. **Allow.** Acknowledge or approve. From Latin *allowdare* = to praise, etc.

43. **Aumerle that was.** He was, like the Dukes of Surrey and Exeter, deprived of his title, because of his loyalty to Richard, and was thus now merely Earl of Rutland.

48-50. **Who are the violets . . . new-come spring?** Who are the earliest courtiers of the new-made king?

50. **Nor I greatly care not.** Nor do I greatly care. Note again double negative.

51. **I had as lief.** I had as soon. *Lief* is from the Anglo-Saxon *leaf* = dear.

52. **Bear you well, etc.** Conduct yourself with prudence lest you be cropped (or plucked—continuing the figure of springtime and violets) before you come to maturity. Note how York's time-serving spirit shows out here, to Aumerle's advantage.

54. **Justs and tournaments.** Jousts (or sports) and mimic battles. Do those engagements for the jousts and martial shows hold (or stand good)? He alludes to the designs of the conspirators against Henry's life. (See iv. 326-335)

59. **What seal . . . that hangs without.** York sees the wax seal of a deed, or agreement, hanging without (or outside) Aumerle's cloak.

62. **I will be satisfied.** I insist upon being satisfied. (See also line 75 below.)

69. **He is entered into.** Note how commonly Shakespeare uses the expression *He is* = *He has*.

70. **Against the triumph day.** Ready for or in preparation for the day of Henry's triumphal entry. Cf. Genesis xlii. 25: "They made ready the present against Joseph came."

71. **Bound to himself!** etc. York's meaning is, "Nonsense, he cannot be bound to himself, if it were a bond his creditor would hold it".

80. **God for His mercy.** An interjection like our "O God!" or "God have mercy on me!"

84. **Troth.** Good faith. From Anglo-Saxon *trouth* = truth.

84. **Appeach.** Impeach, or inform against. (See also line 100 below.)

87. **I will not peace.** I will not keep peace or be quiet. To *peace* is here a verb, and is another example of the Shakespearean use of one part of speech for another.

94. **Strike him.** *Id.*, the servant.





with their ladies' favours Cf. Scott's *Lay of the Last Minstrel*, iv 19 —

"With favour in his crest or glove,  
Memorial of his lady-love".

19 **Lustiest.** Strongest From Anglo-Saxon *lust* = desire or pleasure, and so *strong*, as capable of enjoying pleasure.

20 **As dissolute as desperate.** He is as lawless as he is daring

21 **Sparkles of a better hope.** Some sparks of hope that he will reform when he grows older.

27 **To have.** That I may have.

33 **Intended or committed.** *I.e.*, do you ask pardon for some fault which you have only intended, or which you have actually committed?

34 **If on the first, how heinous e'er.** If on account of the first (*i.e.*, an intended crime) I will pardon you however heinous (or hateful) it may be. *Heinous* is from the French *haineux* = hateful

35 **Win thy after love.** To secure your subsequent love or friendship

41 **Secure.** Careless or unsuspecting (See note, li 2. 31)

43 **For love.** On account of my love to you, use violent or treasonable language to you

443 **Arm us . . . repent me.** Examples of Shakespeare's frequent use of the reflexive objective

51 **Show.** To show

51 **My heart is not confederate, etc.** My heart is not in league with my hand, or I do not wish what is there written. *Confederate* is from Latin *con* = with or together, and *fœdus, fœderis* = a treaty

57 **Begets.** Produces or causes

74 **A serpent.** Another allusion to the fable of the Countryman and the Snake

101 **Conspiracy.** From Latin *conspiratus* = a breathing together secret agreement or conspiracy = a secret agreement for an end purpose

113 **Sheer.** Clear simple, pure, etc Cf. Spenser's *Fairy Queen* iii. i. 44

With having viewed in a Fountain there  
Her face

We at times find a thing being "done out of sheer malice," etc., *i.e.*, a universal malice. It is derived from Anglo-Saxon *sheer* = pure

121 **Immaculate.** Spotless From Latin *im* (or *in*) = not, and *macula* = spotted

131 **This stream, etc.** A figure of speech referring to Anne the "concurrent with a nobly, defiled stream flowing in a pure



101 **Would be denied.** *Would like to be, or wishes to be refused.*

121 "**Pardonnez-moy.**" The old form of *par donnez moy*, or excuse me—a polite way of refusing a request. This is another example of senseless trifling by prying upon the word *pardon* utterly out of keeping with what we might expect any one worthy of the name of father to feel when his son's life was at stake.

122 **Teach pardon pardon to destroy.** Do you teach the king to (say) pardon (in French) in order to destroy pardon?

151 **Sour.** Bitter.

121 **Sett'st word against word.** *I.e.*, the word *pardon* in French against the word *pardon* in English.

125 **As 'tis current.** As it is spoken in England.

126 **Chopping French.** Changing French, or the French which changes one meaning for another. Old English *chop* to barter or change one thing for another. We still use the word in the above meaning in the expression "A *chopping* (*i.e.*, changing) wind."

127 **Set thy tongue there.** *I.e.*, in your eye, which begins to look pitying, and let it speak that pity.

121 **Rehearse.** To repeat, say, etc. From old French *re*—again, and *herrer* = to harrow.

123 **Happy vantage.** Fortunate advantage or favourable situation. *Vantage* here =  *vantagé ground* = superiority of position—the position which gives one the advantage.

127 **Doth not pardon twain.** If you repeat the word it will not pardon two, but simply strengthen the promise. *Twain* is from the Anglo-Saxon *twegen* = two. Cf. 2 Kings iv. 33: "And shut the door upon them *twain*."

141 143 **Brother-(in-law, etc.** *I.e.*, John Holland, Duke of Exeter, who had married Henry's sister. He was degraded from his dukedom at the same time as Aumerle was degraded to Earl of Rutland. (See 2, 43, above.) *Trusty* here is used sarcastically. As Exeter (or the Earl of Huntingdon, as he became again after his degradation), the Abbot of Westminster and the others had conspired with Aumerle to assassinate Henry. (See iv., 326-338, above.)

142 **Consorted crew.** Wretched associates. *Consort* is from Latin *convors*, *convorsus* = one sharing a lot (*sors*) with another—hence partner, colleague or associate.

143 **Shall dog them at their heels.** Shall follow them as a dog does his master.

144 **Order several powers.** Arrange in order, or marshal several companies of soldiers.

140 **Prove you.** May you prove. Aumerle is the "Duke of York" in *Henry V.* His death at Agincourt is beautifully described in the play *Henry V.*, iv. 6, 8-32.

150 **I pray God make.** That God may make



20 **Ragged.** *Rugged.* *Rag* is connected with the words *ruck* and *ridge*, and is allied to Scandinavian and Danish *ragg* = rough hair. Cf. Isaiah ii. 21. "Into the tops of the *ragged* rocks," and *Two Gentlemen of Verona*, i. 2, 121. "Some whirlwind bear unto a *ragged* fearful hanging rock".

21. **For.** Because. As previously stated, *for* and *because* were frequently used interchangeably in Tudor English.

22. **Thoughts tending to content.** He here commences his third class of thoughts

24 **Nor shall not.** We have here another example of the use of the double negative

25 The **Stocks** consisted of a strong wooden frame with sliding blocks containing openings for imprisoning the feet, hands, etc., of vagrants or other minor offenders against the laws. We still occasionally find remains of them on some old village greens.

25 **Refuge their shame.** Find refuge or excuse for their shame in the thought that many others have sat, and must subsequently sit there too.

31 **And none contented.** And none (of these people are) contented.

31. **Sometimes am I a king.** Sometimes I imagine myself a king

33 **And so I am.** And I forthwith fancy myself one.

33. **Penury.** Poverty. From Greek *penia* = poverty.

35. **King'd.** Note this use of a noun as a verb.

37. **Straight.** Straightway, or immediately.

39. **Nor I . . . that but man is.** *Neither* I nor . . . who is only a man.

39 **With nothing shall, etc.** Will be content with nothing until he is relieved *by* becoming nothing (by death)

42 **Broke . . . kept.** Broken, or *interrupted* . . . and no proportion is *kept*.

44 **Daintiness of ear.** Delicacy of ear (for music).

45. **Check.** Reprove or rebuke. Cf. our expression, "To *check* one for his folly"

46, 47. **But for the concord, etc.** But *because* the harmony, etc. *Concord*, or harmony, is an agreeable combination of musical sounds, opposed to *discord*. We have here again examples of Shakespeare's favourite punning upon words, *e.g.* time, and waste.

49 **Numbering clock.** *Is*, his clock by which he counts the hours and minutes.

50-52. In these lines we have the figure of the clock expanded, by comparison with the (jar) tick of the pendulum, the hands on the dial, and the striking of the hours. He says his signs correspond with the ticking of the pendulum, which at the same time that it watches, or numbers, the seconds, marks also their progress in minutes on the dial, or outward watch—to which Richard compares his eyes, and their

## NOTES.

want of figures is supplied by a succession of tears, or (in Milton's words) "minute drops". His finger, by its regularly wiping these drops away, performs the office of the dial's point - his "clamorous groans" the sounds that tell the hour". A similar figure is used in *King Henry IV.*, part II.:-

"But Harry lives that shall convert these tears,  
By number, into hours of happiness."

50 **Jar.** Tick. *Cf. Winter's Tale*, i. 2, 43. "I love thee not as 't the clock behind".

55. **Now, sir.** Richard is speaking to himself.

58. **Posting.** Hasting.

59 **Jack o' the clock.** Alluding to the mechanical figure called "Jacks o' the clock," which were frequently added to old clocks to strike the hours, etc., on a bell. The "Jog and Magog" figures which strike the hours over Sir John Bennet's shop in Cheap, London, furnish a good example of these automata.

60 **Mads me.** Maddens me.

61. **Help.** The old preterite form of "help" = *helped*. Richard is referring probably to David's playing before Saul to drive away his madness (*See 1 Samuel xvi. 23*).

63. **Strange brooch.** Ornament. The *brooch* was a buckle or other jewelled ornament worn on the hat, etc. It is said that the wearing of the brooch was out of fashion at the time when Shakespeare was writing this play. His meaning is that it is as rare (or strange) to find one now loving the fallen Richard as to see one wearing a brooch.

65. **All hating.** Another example of the adverbial use of the adjective *all* = universally hating.

67. **Peer.** Equal. Richard thus replies in bitter mockery to Bolingbroke's salutation.

67, 68 **Royal . . . noble.** It is noted in the *Camden's Introduction* that this pun is borrowed from one made by Queen Elizabeth I. as follows: "Mr. John Blower, in a sermon before her majesty this day, said, 'My royal queen,' and a little after, 'My noble queen,' upon which says the queen, 'What! am I ten groats worse than I was?' A royal was worth ten shillings, and a noble six and eightpence, therefore, ten groats (or three and fourpence) less."

69. **Groat.** The groat, or great piece, was the silver fourpence which was the great piece as compared with the silver penny.

70. **Sad dog.** Sad in Tudor English was used = grave or gloomy. It is derived from the Anglo-Saxon *sæd* = satisfied, sated, weary, etc. Richard is referring to the gloomy-looking servant who brings him his food.

73. **Who.** Relative pronoun, antecedent *I*, line 72.

74 **With much ado.** With great difficulty. *Ado* = old English with prefix *a* = bustle, tumult, etc. *Cf. Mark v. 41.* "Why makest thou this ado?" also Gosson's *School of Abuse*, page 24. "Great cry and little wool, much ado, and small help".

74 **Gotten.** Old form of *got*.

75 **Sometimes.** Late, once, former, etc. Cf. 1 Peter iii. 8: "Who were *sometimes* disobedient". (See also Ephesians ii. 13)

76 **Yearned.** Moved or excited. From Anglo-Saxon *gearnan* = to long for, etc. Cf. Genesis xliii. 30 "His bowels did *yearn* upon his brother"

78 **Roan Barbary.** Barbary horse of a roan colour, i.e., a dark-coloured horse with spots of white or grey. *Barbary* is the name given to the northern part of Africa, including Morocco, Algiers, Tunis, Tripoli, Barca and Fezzan. The Barbary, like the Arab, steeds were noted for their docility, speed, and endurance. *Roan* is from the Latin *rufus* = reddish.

79 **Bestrid.** We should now say *bestrode*.

80 **Dressed.** Groomed and harnessed

81 **How went he?** How did the horse carry him?

85 **Jade.** A term of contempt applied to a horse.

85 **Hath eat.** Hath eaten

89 **Usurp.** Take possession of by force. From Latin *usare* = use, and *rapere* = I seize

90 **Rail on.** Reproach. From French *railler* = to banter, scold etc.

91 **Called.** Fretted or wounded. From old French *galler* = to fret.

94 **Tired** was used in Shakespeare's time = both *wearied* and *adorned*, but the meaning here is probably *wearied*. For meaning = "adorn," cf. 2 Kings ix. 30. "She painted her face and *tired* her hair," and note also our word *à tire* = to dress or adorn.

94 **Jauncing.** The old form of *jaunting* = riding hard, or fretting the horse to make it prance. The origin of the word is doubtful, but some would derive it from *joyaunting* = rejoicing.

95 **Give place.** Make room, or retire.

95 **Here is no longer stay.** No longer stay is (allowed) here

98 **Fall to.** To begin to eat.

99 **Wont.** Accustomed. The attendant used to taste the dishes before handing them to the king, to prove that they were not poisoned.

103 **Stale.** Old, or worn out. *Stale* is akin to *still* or *stall*, and so = long standing, old, etc.

105 **What? means death, etc.** What? meanest thou death (or my death) by this rude assault, i.e., Do you wish thus to take my life?

109 **Stagger thus.** Causes me thus to reel.

112 **Gross.** Heavy, as opposed to the ethereal soul. *Gross* is from French *gros*, which is derived from the Latin *crassus* = thick, dense, etc.

113 **As full.** Supply *he* was as full.

116 **Chronicled.** Recorded.

118 **The rest.** *I.e.*, the two whom Richard had killed in trying to defend himself.

## NOTES.

### ACT V., SCENE 6.

3. **Cicester.** Cirencester (*see map, p. xl.*).

8. **Heads of Oxford, Salisbury, etc.** *Oxford* appears to have been inserted here by Shakspeare in error. It properly is the town of Oxford, from which the three heads were sent.

10. **At large discoursed.** Described at length, or fully.

12. **Right worthy gains.** We will handsomely reward.

15. **Consorted.** Leagued, or banded. (*See 3 above, line 1.*)

18. **Wot.** Know.

22, 23. **To abide thy kingly doom.** To await thy royal judgment. Doom is from Anglo Saxon *dom* = judgment, decree.

25. **Reverend room.** Place entitled to reverence or respect.

28. **Joy.** Enjoy.

27. **So as, etc.** So *that*, if (as) thou livest in peace (thou art) free, etc.

35. **A deed of slander.** *I.e.*, a deed which will give cause of slander against me.

37. **From your own mouth.** *I.e.*, as the result of your own words. Cf. 2 above, lines 1-12.

38, 39. **They love not poison, etc.** *I.e.*, though I desire death, I do not thank you for causing it.

40. **Love him murdered.** (Though) I love to have him murdered. Cf. *Julius Cæsar*, ii. 1, 175-177 —

"And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And, after, seem to chide 'em".

41. **Read:** "Take thou the guilt of conscience for thy labour."

43. **With Cain.** Alluding to the curse in *Genesis* iv. 11, 12.

45. **Protest.** Solemnly affirm or declare. From Latin *pro* = before and *testor* *I* = affirm.

46. **Sprinkle me to make me grow.** That I should be in power by the spilling of blood. The figure is that of water to plant.

47. **For that.** For that which (or on account which) I lament.

48. **Sullen.** Gloomy.

48. **Incontinent.** Forthwith, or without delay.

49. **Voyage to the Holy Land.** This was considered the most effective method of doing penance for a sin. He had been in 1300. His projected visit was prevented by Glebe Robert in the second year of his reign.

52. **Untimely bier.** Premature death. *Bier*, from Anglo Saxon—derived from the same root as our word *bear*—is the cart upon which they bear a dead body to the grave. Richard was at King's Langley, and his body was not removed to Westminster until the reign of Henry V.



## EXAMINATION PAPERS.

## INTRODUCTORY.

1. In what year was *Richard II.* first published? About what year was it written?

2. Whence did Shakespeare obtain the historical facts of the play?

## ACT I.

1. What were the circumstances which led to Hereford's impeachment of Norfolk? Write an account of the quarrel between them in Richard's presence chamber.

2. Describe in your own words the combat scene near Coventry.

3. Explain the allusions in the following passages. —

(a) "Let's purge this choler without letting blood."

(b) "Lions make leopards tame."

(c) "One flourishing branch of his most royal root  
Is crack'd, and all the precious liquor spilt."

4. Give the meaning of the following words and phrases: *appeal*, *high stomach'd*, *inhabitable*, *honour's pain*, *partialise*, *ouddared dastard*, *castiff recreant*, *depose him in the justice of his cause*, *hals*, *warder*, *doubly portcullised*, *esteem a foal*, *gnawing sorrow*.

5. Paraphrase the following passage, and parse the words printed in italics. —

"But my fair name,  
Despite of death *that* lives upon my grave,  
To dark dishonour's use thou shalt not have".

6. Who made use of the above words, and in what connection?

7. Make out a genealogical table to show "Edward's seven sons" and their descendants who are mentioned in the play of *Richard II.*

## ACT II.

1. Give in your own words the substance of Gaunt's dying speech in praise of England, and against its spoilers.

2. What unfavourable traits of Richard's character are brought out in this Act? Give short quotations illustrative of each noted by you.

3. Explain the following passages, and indicate the context of each: —

(a) "Whose manners still our tardy apish nation  
Limps after in base imitation."

(b) "Light vanity, insatiate cormorant,  
Consuming means, soon preys upon itself."

(c) "Now He that made me knows I see thee ill:  
Ill in myself to see, and in thee seeing ill."

(d) "It stands your Grace upon to do him right."

4 Explain the meanings of the following words and phrases, and give their derivations as far as you can *all ill left, complices, absent time, Flanenburg, careful business, expedience, imp out, breaking pawn, blanks, benevolences, pilled, wot, ensue, rug headed lerna, pelting farm, moat, perspectives.*

5. Analyse the following passage, and parse the words printed in *italics* :—

"That England *that was wont* to conquer others,  
Hath made a shameful conquest of itself.  
*Alas*, would the scandal *vanish* with my life,  
How *happy* then were my *ensuing death* !"

6. Give six examples from this Act of words which have changed their meanings since Shakespeare's time

7. What grammatical peculiarities do you observe in the following phrases?—

"Vex not yourself, nor strive not with your breath "  
"The envy of less happier lands."  
"The king is come "  
"Now, afore God—God forbid I say true!"  
"They stay the first departing of the king "  
"Your husband, he is gone to save far off "  
"Now shall he try his friends that flattered him "  
"The nobles they are fled "  
"Grace me no grace, nor uncle me no uncle. '  
"Will you permit that I shall stand condemned "

### ACT III

1. By whom, and on what occasion, were the following lines spoken?—

- (a) "How brooks your grace the air,  
After your late tossing on the breaking seas?"
- (b) "Arm, arm, my name! a puny subject strikes  
At thy great glory."
- (c) "Yes, distaff women manage rusty bills  
Against thy seat."
- (d) "Fear, and be slain, no worse can come to fight "
- (e) "Be he the fire, I'll be the yielding water "

2 Explain the following passages, and indicate the context of each —

- (a) "Whilst you have fed upon my seignories,  
Disparked my parks, and felled my forest woods,  
From mine own windows torn my household coat,  
Razed out my impresa, leaving me no sign,  
Save men's opinions."
- (b) "We are amazed, and thus long have we stood  
To watch the fearful bending of thy knee."
- (c) "O that I were as great  
As is my grief or lesser than my name "
- (d) "You make a leg, and Bolingbroke says—ay."

3. Explain meanings of the following words, and give their derivations where you know them: *pernicious*, *commends*, *sensless conjuration*, *security*, *shrewd steel*, *by small and small*, *belike*, *way of commerce*, *words of sooth*, *manage of unruly jades*, *supperance*, *knots*, *ru ruth*, *compass of a pale*.

4. Explain any grammatical peculiarities which you observe in the following words or phrases:—

"What serpent hath suggested thee

To make a *second fall* of cursed man?"

"And with that odds he weighs King Richard down."

"Needs must I like it well."

"Nor near nor further off, my gracious lord."

"So high above his limits swells the rage."

"And fight and die is death destroying death."

"No rather had my heart might feel your love."

5. Analyse the following passage, and parse the words printed in italics:—

"The time hath been,

Would you have been so brief with him, he would

Have been so *brief* with you, to shorten you,

For taking so the head, your whole head's length."

6. Give in your own words the speech of the Gardener when likening Richard to an unpruned fruit tree.

7. What do you know of Richard's Queen mentioned in this Act? Is Shakespeare's account of her true to history? If you think not, explain why.

8. Give an account of Bolingbroke's landing at Ravenspur. What were the immediate causes of his invasion? Describe briefly Bolingbroke's progress as related in the play up to Richard's surrender at Flint Castle.

9. What can you learn from this Act respecting the characters of Richard and York? Give brief quotations in support of your statements.

#### ACT IV

1. Give a brief summary of the events described in this Act.

2. Which do you consider the finest speech in this Act? Quote a few lines in illustration of your answer.

3. Who uses the following expressions, and in what connection?—

"Excepting one, I would he were the best

In all this presence that hath moved me so."

"How fondly dost thou spur a forward horse"

"Some honest Christian trust me with a gage"

"Now is this golden crown like a deep well."

"Go some of you and fetch a looking glass."

4. Explain as fully as you can the following words and phrases:—*conveyers*? *conveyors* are you all, *knights*, a *sort of* *knights*, a *hundred* *knights*, *this* is the *best* *knights*, the *countess* of *Gloucester* is the *countess* of *Gloucester*, *this* is the *best* *knights*, the *countess* of *Gloucester* is the *countess* of *Gloucester*.

men, who sets me else, timeless end, pagans, Saracens, Lords Appellants.

5. Analyse the following, and parse the words printed in italics —

" I say, thou heest,  
And wilt maintain a *hef* thou hast said is *false*  
In thy heart-blood, though *being* all too base  
To *stun* the temper of my knightly sword "

6. What estimate would you form of the character of the Bishop of Carlisle from his speech to Bolingbroke given in this Act? Were his predictions fulfilled, and, if so, how?

### ACT V

1. Describe the character of Annerlie as drawn by Shakespeare in Acts iv. and v.

2. Explain the allusions in the following lines —

- (a) " Julius Cæsar's ill-erected tower "
- (b) " Ah, thou, the model where old Troy did stand,  
Thou map of honour, thou King Richard's tomb  
And not King Richard "
- (c) " I am sworn brother, sweet,  
To grim Necessity "
- (d) " You must to Pomfret, not unto the Tower "
- (e) " Well, bear you well in this new spring of time  
Lest you be cropp'd before you come to prime. "
- (f) " Our scene is altered from a serious thing  
And now changed to 'The Beggar and the King' "
- (g) " Like silly beggars,  
Who sitting in the stocks refuge their shame  
That many have, and others must sit there "
- (h) " The cheapest of us is ten groats too dear "

3. What is there remarkable in the grammar of the following lines?—

- (a) " Good sometime queen, prepare thee hence for France "
- (b) " Madam, I know not, nor I greatly care not "
- (c) " I will not peace "
- (d) " Have I no friend will rid me of this living fear? "
- (e) " If on the first, how heinous e'er it be  
To win thy after-love, I pardon thee. "

4. Explain fully the following words and phrases: *pardonnees moy*, *chopping French*, *hef*, *these jousts and triumphs*, *humours*, *to thread the postern*, *Jack o' the clock*, *groat*, *jauncing*, *cloister*, *religious home*, *betul*, *lusty*, *strews*

5. Paraphrase the following passage:—

" Thus play I in one person many people,  
And none contented; sometimes am I king;  
Then treasours make me wish myself a beggar,  
And so I am—then crushing penury  
Persuades me I was better when a king;  
Then am I king'd again; and, by and-by,

Think that I am unking'd by Bolingbroke,  
And straight am nothing. but, whate'er I be,  
Nor I nor any man that but man is  
With nothing shall be pleased, till he be eased  
With being nothing".

6 What were Richard's predictions respecting Northumberland's future conduct towards Bolingbroke? Were these predictions fulfilled, and, if so, how?

7 (a) "Can no one tell of my unthrifty son?"  
Who said this, and to whom did he allude? Did the statement involve any anachronism, and, if so, why?

(b) What is an anachronism? Give examples of others which occur in the play of *Richard II.*

### GENERAL QUESTIONS UPON THE PLAY.

1. Describe the characters of the following as drawn by Shakespeare in this play - Richard, Bolingbroke, Gaunt, York, and Aumerle.

2. Which speech do you like best in the play? Write not more than ten lines to illustrate your answer.

3 It is said that Shakespeare was extremely fond of punning or playing upon the meaning of words. Give several short quotations from the play of *Richard II.* in proof of this.

4 Draw a map to show the places mentioned in this play, and describe briefly the events connected with each place thus indicated.

5 (a) Explain the allusion in the following passage:-

"Down, down I come, like glistening Phaethon  
Wanting the manage of unruly jades."

(b) Who used this figure, and in what connection?

6 To what faults of character does Shakespeare attribute the fall of Richard? Give short quotations illustrating your answer.

7 How far does the John of Gaunt of history agree with the character attributed by Shakespeare to "Old John of Gaunt, time-honoured Lancaster".

8. (1) Scan the following lines, and explain any irregularities in them:-

(a) "As blanks, benevolences, and I wot not what."

(b) "Than for his lineal royalties and to beg enfranchisement."

(2) Write out a regular line, marking the feet by short upright lines, and indicating the accented syllables by marks above them.

9. "The part I had in 'Woodstock's blood'." Who said this, and to what did he refer?

10. Explain the meaning of the following words and phrases, giving their etymology where you can *impresee*, *beadsman*, *forfeud*, *dear* (two meanings), *fail*, *defend*, *secure*, *there is no boot*, *presence stirred*, *letters-patents*, *partial slander*, *to pull*, *post*, *marry!* *alone*, *a-dying*, *cautif*.

## CAMBRIDGE LOCAL, 1893. JUNIOR

SHAKESPEARE'S *RICHARD II.*

## A.

1. In what year was *Richard II.* first published? About what year was it written?

How can we tell from the play itself, apart from external evidence, that it was one of Shakespeare's early dramas?

Whence did he take the historical facts of the tragedy?

2. To what faults of character and conduct does Shakespeare attribute the fall of Richard?

Show from the scene in which the gardeners are introduced, what charge the people in general brought against their king.

3. Explain the allusions in the following passages, and mention the context of each.—

(a) "One flourishing branch of his most royal root  
Is crack'd, and all the precious liquor spilt."

(b) "Did not the one deserve to have an heir?"

"Is not his heir a well-deserving son?"

(c) "Down, down I come, like glistering Phaethon,  
Wanting the manage of unruly jades."

(d) "Thus is the way  
To Julius Cæsar's ill-erected tower."

4. What meaning do the following words and phrases bear in *Richard II.*—*gage, appellant, kern, impress, bradsman, barbed steel, sworn brother, forfend, jauncing, sterling.*

5. Paraphrase this passage.—

"The time shall not be many hours of age  
More than it is ere foul sin gathering head  
Shall break into corruption: thou shalt think,  
Though he divide the realm and give thee half,  
It is too little, helping him to all,  
And he shall think that thou, which know'st the way  
To plant unrightful kings, wilt know again,  
Being ne'er so little urg'd, another way  
To pluck him headlong from the usurped throne."

Who is the person addressed in these lines?

## B.

1. Write out one, but not more than one, of the following passages, carefully observing the divisions of the lines.—

(a) From "This happy breed" to "blessed Mary's Son".

(b) From "What must the king do now?" to "obscure grave".

(c) From "I give this heavy weight" to "swear to thee".

2. Give the substance of the speech in which the Bishop of Carlisle pleads against the deposition of Richard and predicts the troubles by which it will be followed. How far was his prophecy fulfilled historically?

8 By whom, to whom, and on what occasion were these lines severally spoken?—

- (a) "Add proof unto mine armour with thy prayers,  
And with thy blessings steel my lance's point."
- (b) "Live in thy shame, but die not shame with thee."
- (c) "What serpent hath suggested thee  
To make a second fall of curst man?"
- (d) "Dend, thou torment'st me ere I come to hell!"

4. Explain the meaning of —

- (a) "The hopeless word of 'never to return'  
Breathe I against thee, upon pain of life."
- (b) "But ere the crown he looks for live in peace,  
Ten thousand bloody crowns of mothers' sons  
Shall ill become the flower of England's face."
- (c) "O, good! convey? conveyers are you all."
- (d) "Weep thou for me in France, I for thee here;  
Better far off than near be ne'er the dear."

5. Comment on noticeable points of grammar or idiom in —

- (a) "These high wild hills and rough uneven ways  
Draws out our miles, and makes them wearisome."
- (b) "Love, I see, changing his property,  
Turns to . . . hate"
- (c) "[He] retired himself  
To Italy"
- (d) "Who sitting in the stocks refuge their shame  
That many have, and others must sit there."

## SENIOR.

### RICHARD II.

A 5 (a) Give the derivation of *trade*, *barbed*, *gape*, *impeach*, *fool*, and illustrate the meaning of these words from this play.

(b) Comment with examples on the use of the following in *Richard II* — *while*, *native*, *map*, *process*, *verge*, *dear*, *defend*.

## B.

1. Write out one, but not more than one, of the following passages, observing the division of the lines.—

- (a) "This royal throne of kings"—  
"shameful conquest of itself."
- (b) "Let's talk of graves, of worms,"—  
"farewell king!"
- (c) "I'll give my jewels for a set of beads"—  
"till Richard die."

2 How far does the John of Gaunt of history agree with the character attributed by Shakespeare to "Old John of Gaunt, time-honoured Lancaster"?





## HIGHER SCHOOL, 1901 CLASS 2

C—SHAKESPEARE'S *RICHARD II* ACTS I, II, AND III

## 1. Analyze

On I'll be buried in the king's highway  
Some way of common trade, where subjects' feet  
May heavily trample on their sovereign's head  
For so my heart they tread now whilst I live.

## 2. Parse the words italicized in the above quotation

## 3. Are there any errors in the following sentences?—

- (a) If I had *have* been there, you would not have attempted to have done that.
- (b) "You know that I *am* not less than him, a despoiler of the multitude." (Goldsmith)
- (c) Who did you give them letters to?

4. Write the following with correct spelling, capitals, punctuation, etc. Why phillip you are growing sentimentally cried out as the young lieutenant stood beside the rocky ledge where with plaid and cloak he had laid out a comfortable seating place to accommodate his sisters is that meant for a riposte he replied.

5. What different titles did "Henry Hotspur" bear at different periods of his life? Who was his father? and how connected with the royal line?

6. Who uses the following expressions? to whom? and in what connection?—(Answer concerning *three only*)

- (a) "My native English now I must forego."
- (b) "This precious stone set in the silver sea."
- (c) "In war was never lion raged more fierce."
- (d) "And tell us stories of the death of kings."
- (e) "Say where, when, and how  
Canst thou by these ill tidings? Speak, thou wretch."

7. In what sense does Shakespeare in this play use the verbs—*post*, *appeal*, *inherit*, *suggest*, *dispose*, *approve*, *pull*, *purchase*, *retire*, *linger*? (Answer concerning *six only*)

8. Quote a few consecutive lines, not more than *ten*, that are spoken by King Richard or by Gaunt. (Verse written as prose will receive no marks.)

## CHRISTMAS, 1903, CLASS 1.

D—SHAKESPEARE'S *RICHARD II*.

(Answer Questions 3 and 4 and any two others.)

1. Give an account of the quarrel between Bolingbroke and Norfolk in Richard's presence chamber

2. What estimate did Shakespeare form of the character of Richard?





